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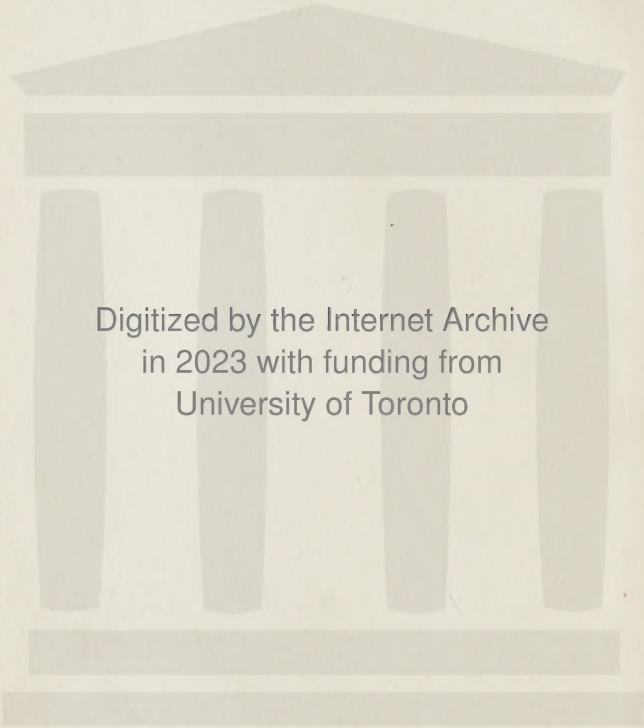

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Edition Eulenburg

OVERTURE

to the Opera

IPHIGÉNIE EN AULIDE

by

Christoph Willibald von Gluck

Two Editions:

(a) With so-called conclusion by W. A. Mozart
(b) Arrangement by Richard Wagner

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Foreword by Wilhelm Altmann

First Performance of the Opera April 19th, 1774
by the Académie Royale de Musique in Paris

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GLUCK, OVERTURE "IPHIGÉNIE EN AULIDE"

While Gluck's opera, "Iphigénie en Aulide", which was first presented at Paris on April 19, 1774, has unfortunately practically disappeared from present repertoires, the overture is often found on concert programmes. For concerts it had to be furnished with a conclusion, because in the opera it leads directly into the first scene. It is difficult to determine when the conclusion became customary which had, without any confirmation whatever, been attributed to Mozart. It is hardly worthy of him, and is really due to Johann Philipp Schmidt. It contains 44 beats, and is written for exactly the same cast as the original; namely, for string-quintette, 2 flutes, 2 hautboys, 2 bassoons, 2 horns, 2 trumpets, and kettle-drums. Recently Richard Wagner's conclusion is preferred, especially by large orchestras. It is known that, in 1846, he undertook a complete revision of the whole of Gluck's opera; it was performed in this form in Dresden on February 22., 1847. But his conclusion, which makes an independent concert piece of the overture, dates from the year 1854. At that time he also gave his views upon the conclusion as well as upon the whole overture in the "Neue Zeitschrift für Musik", and later he included this essay in the fifth volume of his collected works ("Gesammelte Schriften"). As early as 1846 he had found that the notation "Allegro" from the 20th beat on, in the original Paris score is false, that the whole overture is to be performed in the same slow measure, because the semi-quavers of the pseudo-allegro movement correspond exactly to the quavers in the scene denoted by Allegro, of the rebellious Greeks with Kalchas. For his conclusion of only 31 beats he makes use of the initial theme which, by the way, is identical with the aria in Gluck's "Telemacco" (1765), "Ah! chi di voi m'additta". While otherwise he added to the original orchestration 2 clarinettes, a third bassoon, a third and fourth horn, as well as a third trumpet, he abstained from this reinforcement in his conclusion. His indications of the poetic content of the overture are as follows: 1. a theme of entreaty, due to painfully gnawing wretchedness of heart; 2. a theme of power, of commanding, overwhelming demand; 3. a theme of charm, of virginal delicacy; 4. a theme of painful, torturous participation in others' sufferings.

That the overture is here reprinted in the original with the so-called Mozart-conclusion, together with the new instrumentation and completion by Wagner will probably be appreciated by many.

December 1913

Prof. Dr. Wilh. Altmann

Nr. 676

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GLUCK, OUVERTURE "IPHIGENIE IN AULIS"

Während Glucks zuerst in Paris am 19. April 1774 aufgeführte Oper „Iphigénie en Aulide" aus dem jetzigen Repertoir leider so gut wie verschwunden ist, begegnet man der Ouvertüre noch sehr häufig auf den Konzertprogrammen. Für Konzertaufführungen mußte sie, da sie in der Oper unmittelbar in die erste Szene hinüberführt, mit einem Schluß versehen werden. Seit wann der ohne jede Beglaubigung Mozart zugeschriebene, dessen kaum würdige, in Wahrheit aber von Johann Philipp Schmidt stammende, üblich geworden ist, wird sich schwer feststellen lassen. Er enthält 44 Takte und ist für genau dieselbe Besetzung geschrieben wie das Original, nämlich für Streichquintett, 2 Flöten, 2 Oboen, 2 Fagotte, 2 Hörner, 2 Trompeten und Pauken. Neuerdings wird namentlich von größeren Orchestern der Schluß Richard Wagners bevorzugt. Dieser hat bekanntlich 1846 eine vollständige Bearbeitung der ganzen Gluckschen Oper vorgenommen, die in dieser Gestalt in Dresden am 22. Februar 1847 erstmalig zur Aufführung gelangte. Sein Schluß, der die Ouvertüre zu einem selbständigen Konzertstück macht, stammt aber erst aus dem Jahre 1854. Er hat sich auch damals darüber wie überhaupt über die ganze Ouvertüre ausführlich in der „Neuen Zeitschrift für Musik" geäußert und diesen Aufsatz dann in den fünften Band seiner „Gesammelten Schriften" aufgenommen. Aus der Pariser Originalpartitur hatte er schon 1846 festgestellt, daß die Bezeichnung „Allegro" vom 20. Takte ab falsch ist, daß die ganze Ouvertüre in demselben langsamen Zeitmaß zu nehmen ist, da die Sechzehntelnoten des Pseudo-Allegrosatzes genau den Achteln in der mit Allegro bezeichneten Szene der aufrührerischen Griechen mit Kalchas entsprechen. Für seinen nur 31 Takte zählenden Schluß verwendet er wieder das Anfangsthema, das übrigens identisch ist mit dem Beginn der Arie aus Glucks „Telemacco" (1765) „Ah! chi di voi m'addita". Während er sonst zu den Instrumenten der Originalfassung noch 2 Klarinetten, ein drittes Fagott, ein drittes und viertes Horn sowie eine dritte Trompete hinzugefügt hat, verzichtet er in seinem Schluß auf diese Verstärkung der Instrumente. Als poetischen Inhalt dieser Ouvertüre gibt er übrigens folgendes an: 1. ein Motiv des Anrufes aus schmerzlichem, nagendem Herzensleiden; 2. ein Motiv der Gewalt, der gebieterischen, übermächtigen Forderung; 3. ein Motiv der Anmut, der jungfräulichen Zartheit; 4. ein Motiv des schmerzlichen qualvollen Mitleidens.

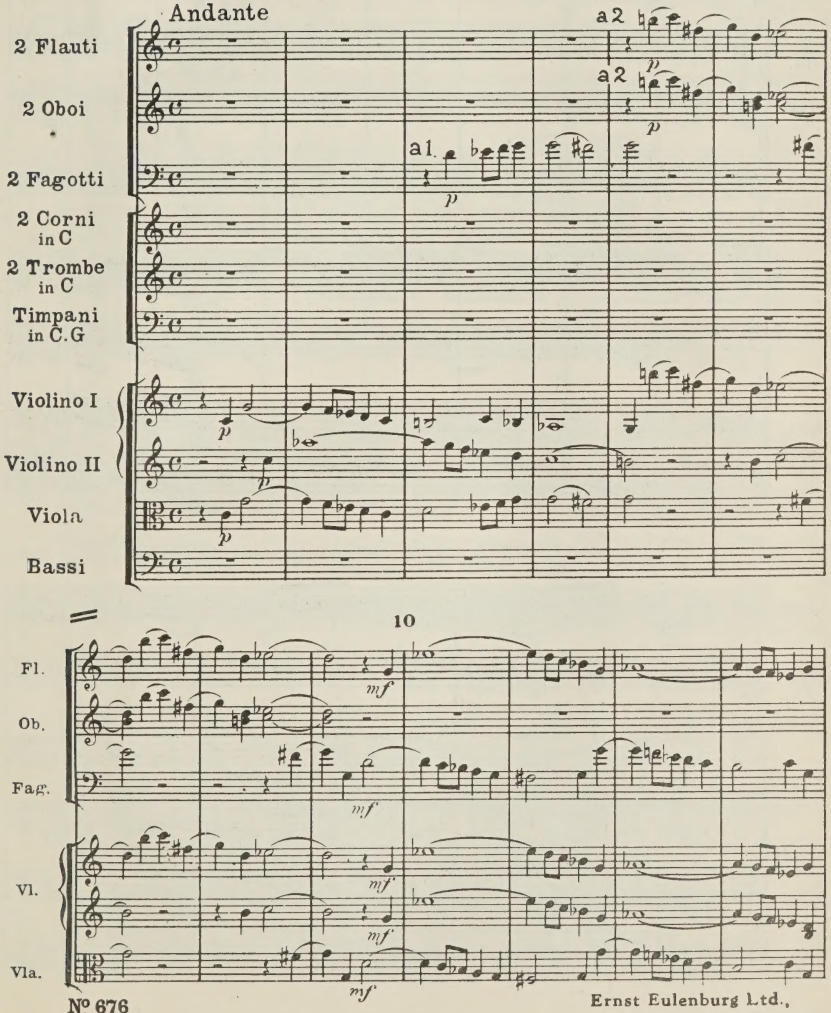
Daß hier die Ouvertüre in der Originalfassung mit dem sogenannten Mozartschen Schluß und ihre Neuinstrumentierung und Vollendung durch Wagner zusammen abgedruckt wird, wird sicherlich vielen erwünscht sein.

Dezember 1913.

Prof. Dr. Wilh. Altmann

OVERTURE
Iphigénie en Aulide

Chr. W. Gluck,
1714-1787
so-called conclusion by Mozart



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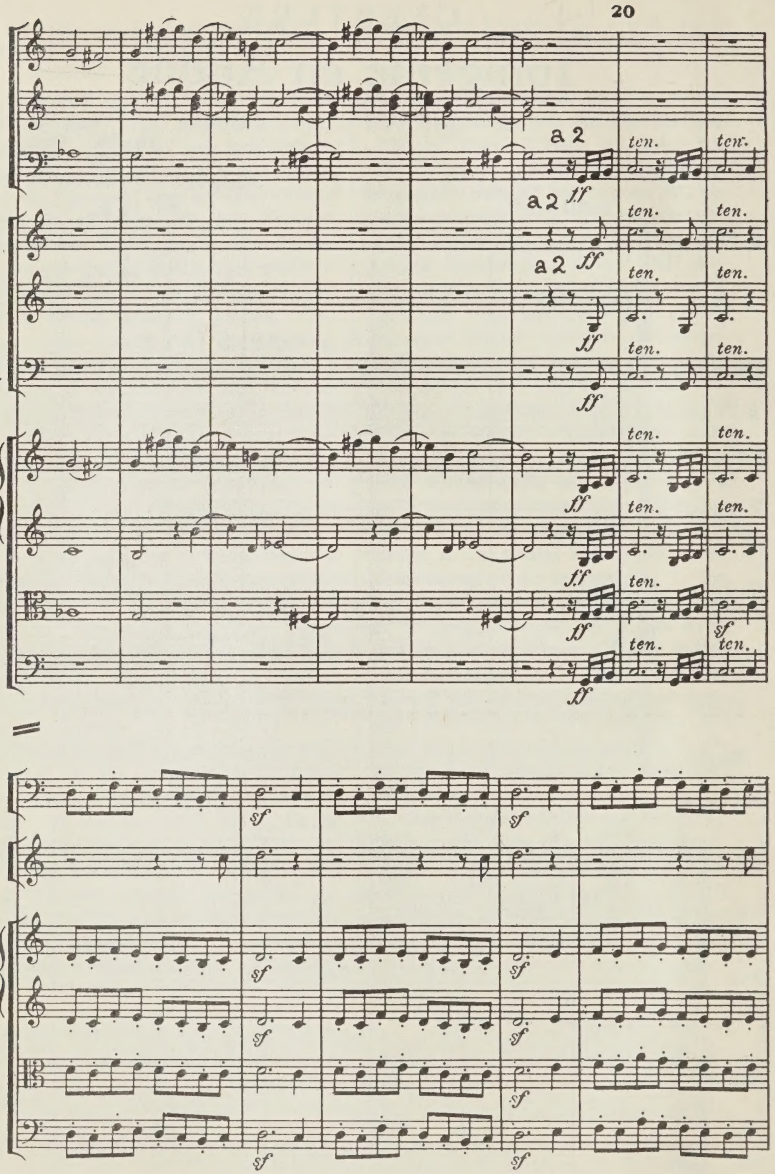
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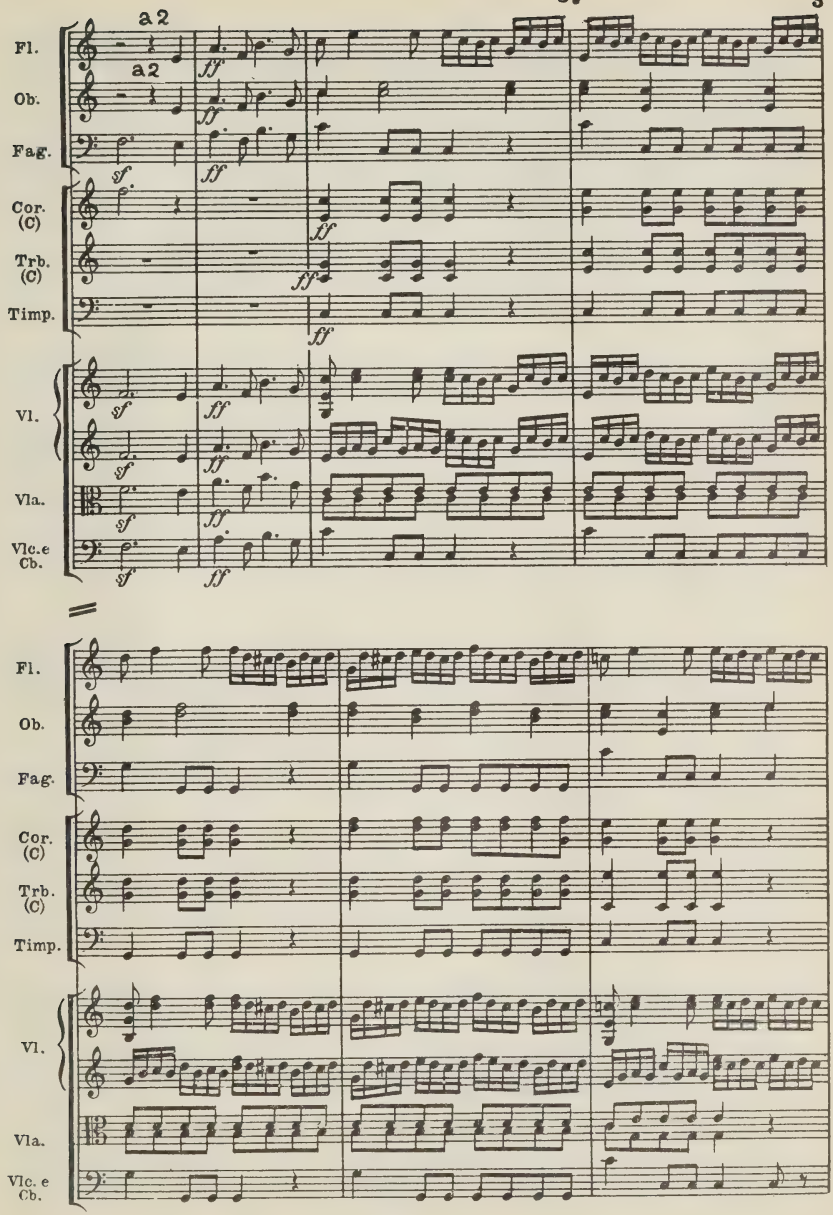
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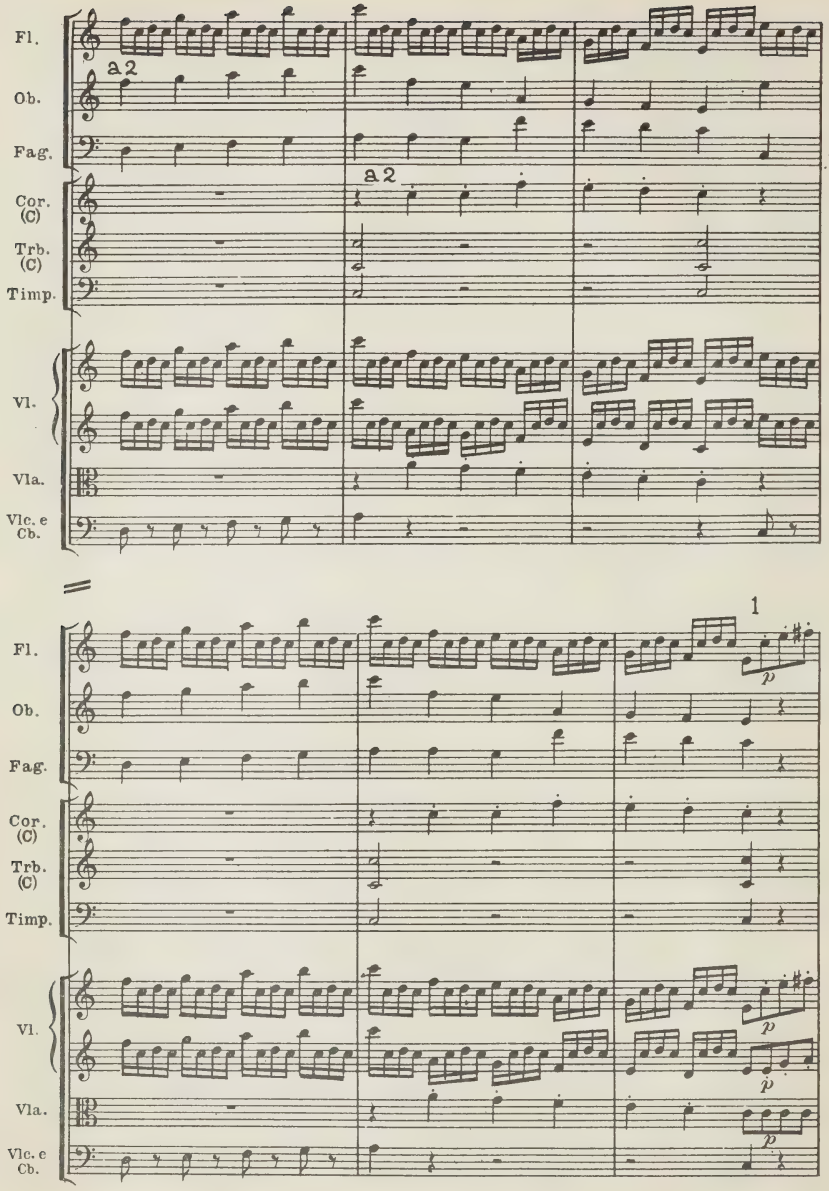
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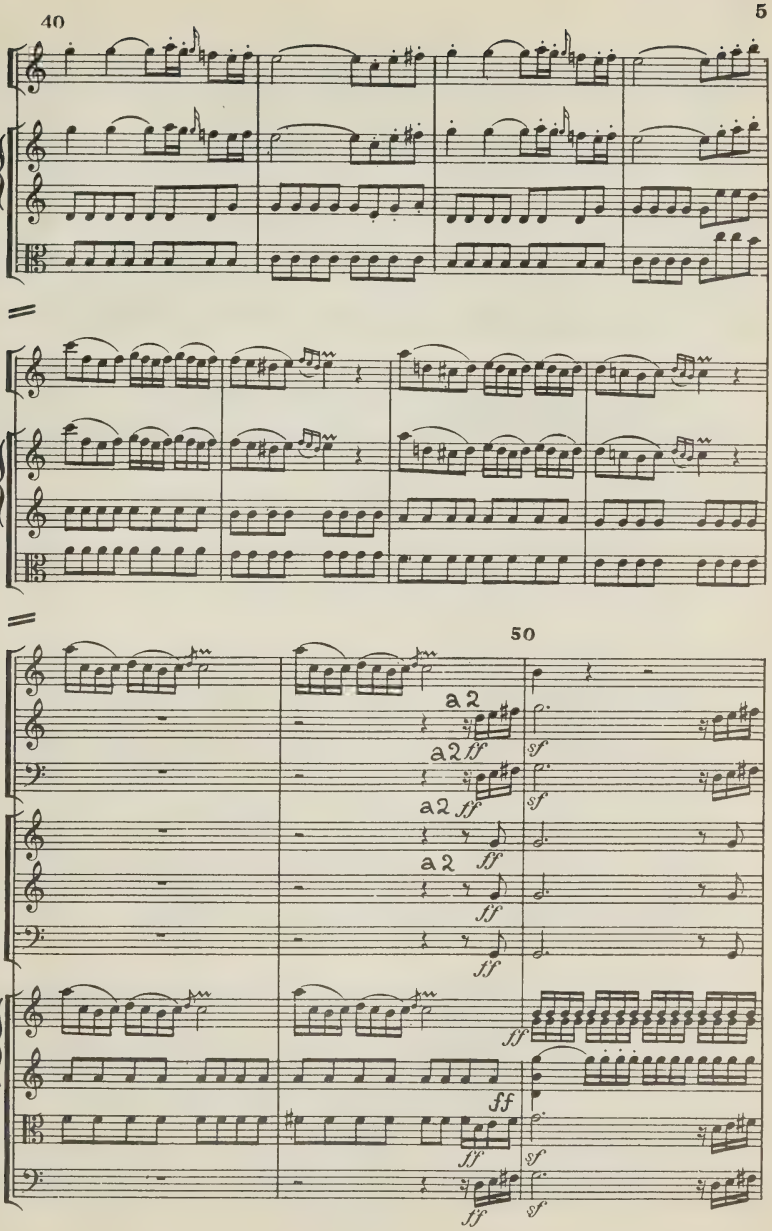
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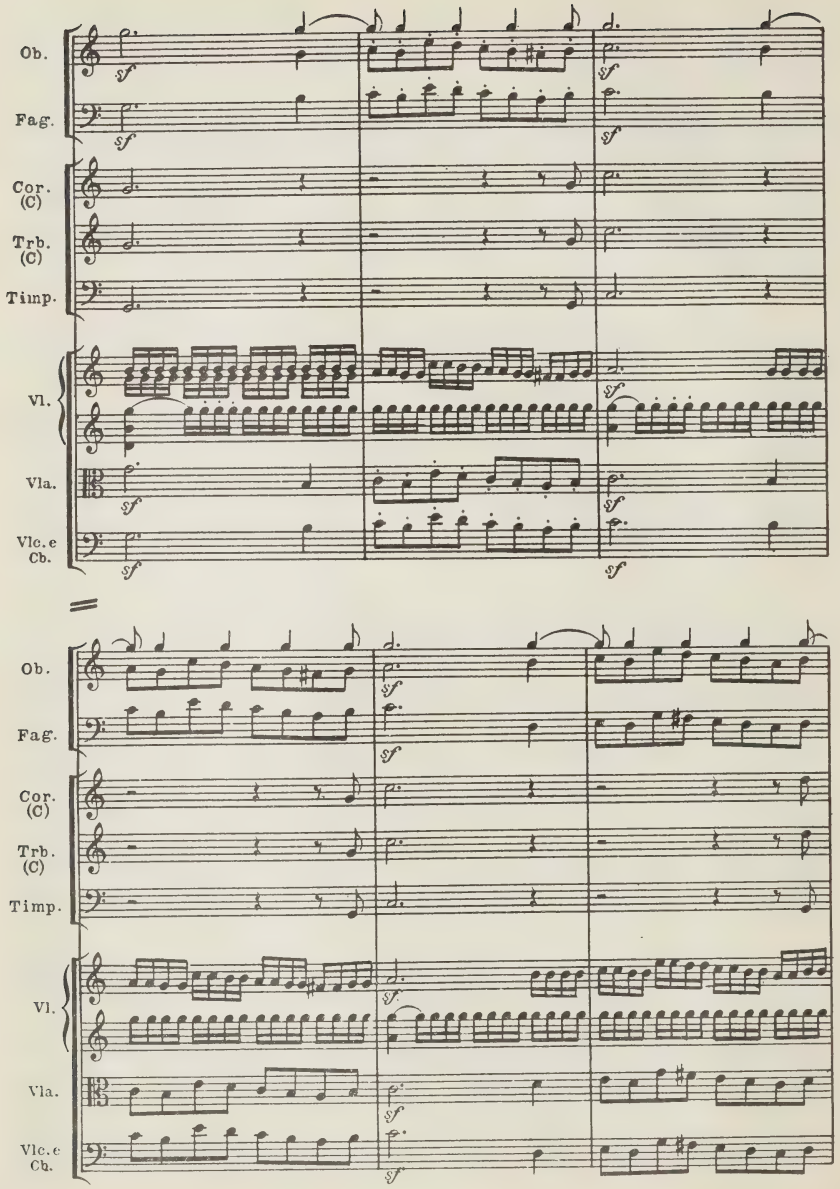
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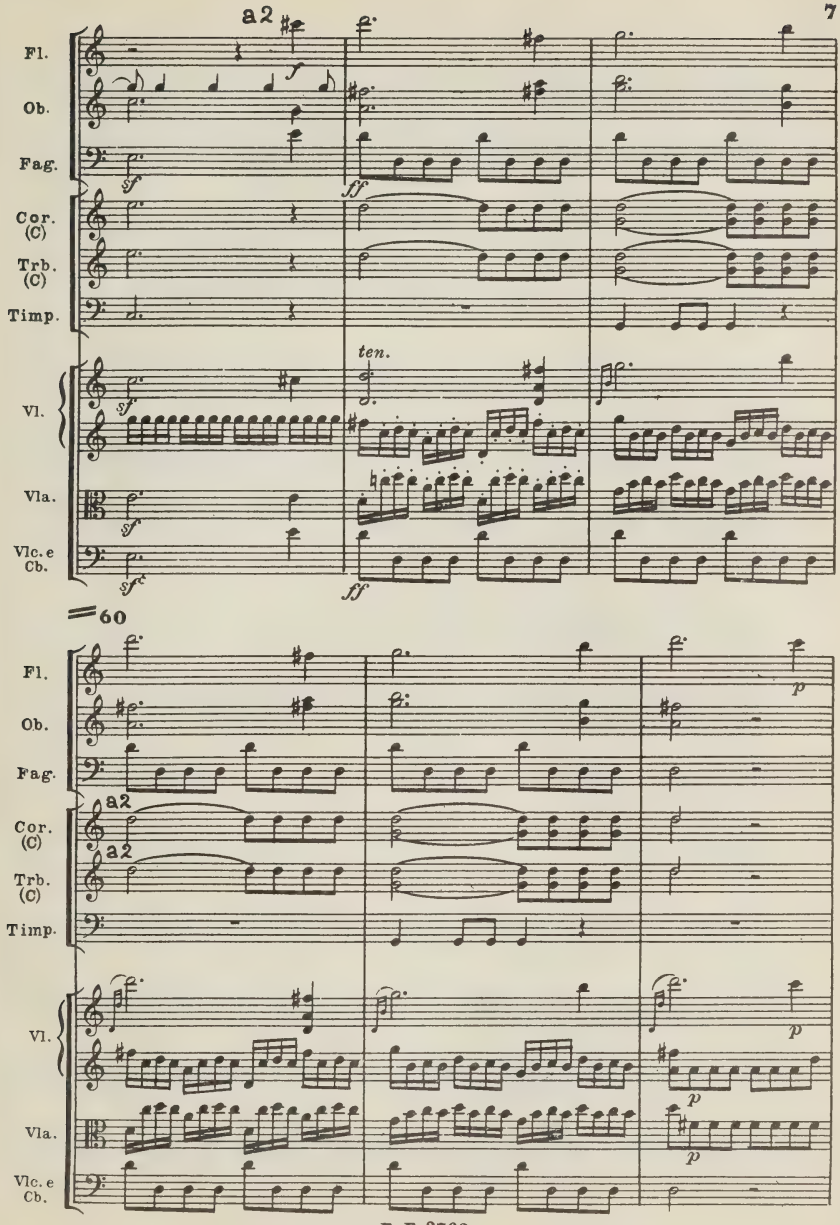
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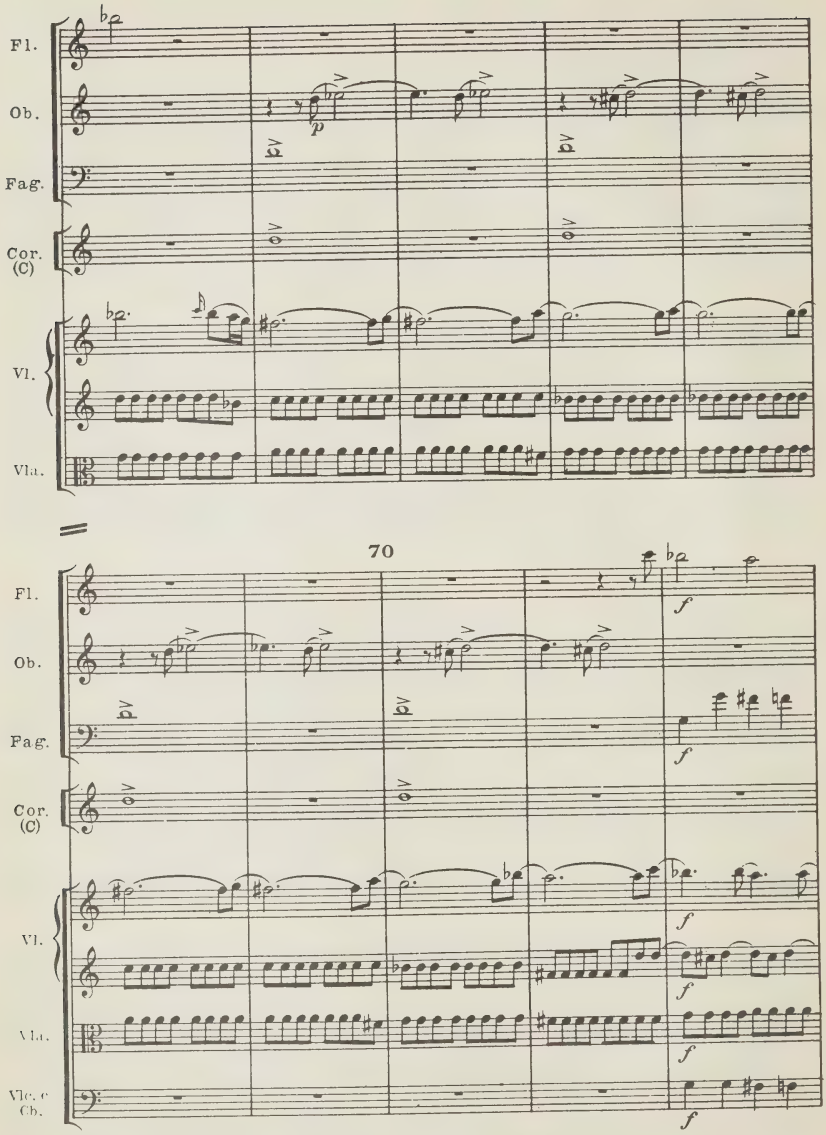
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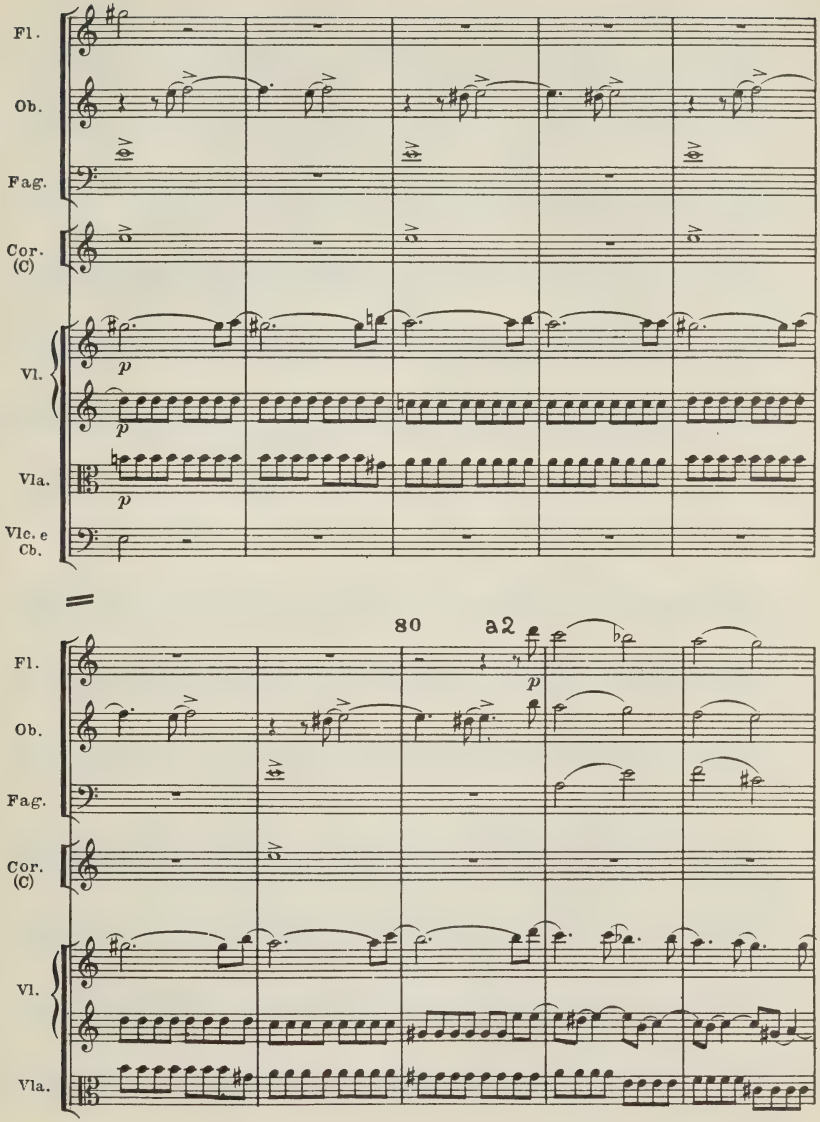
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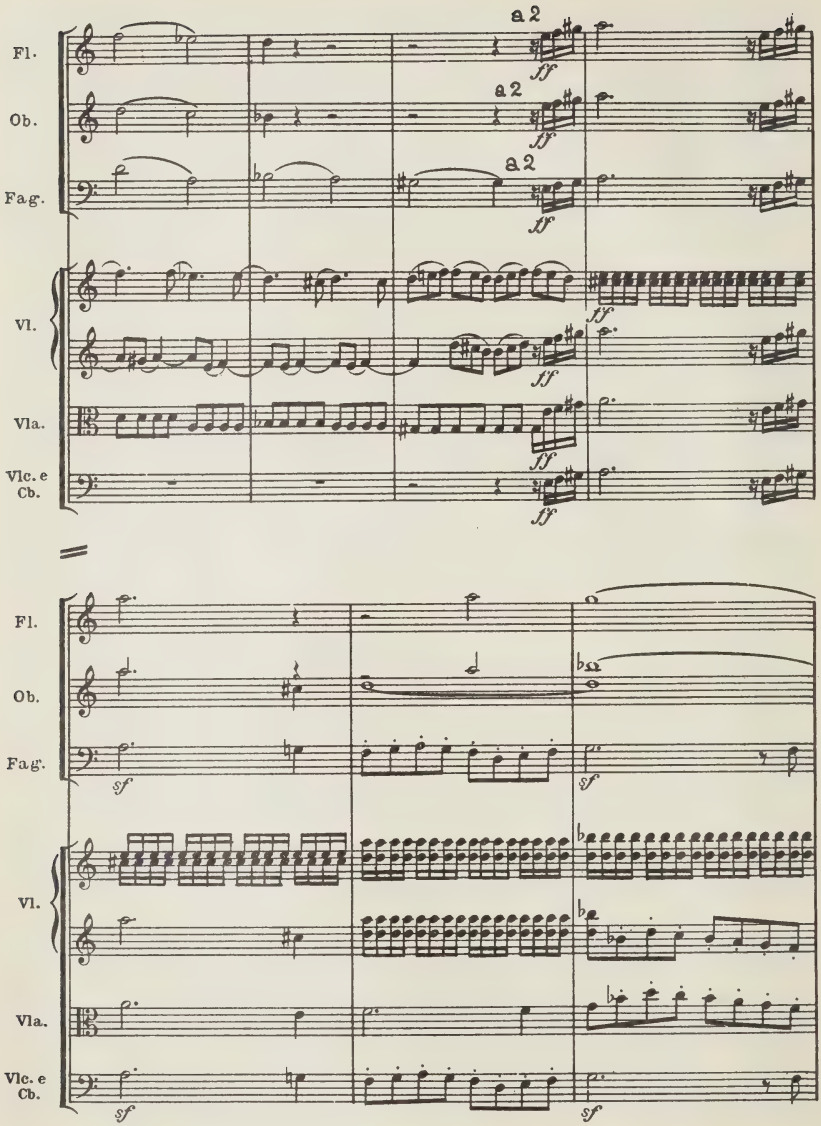
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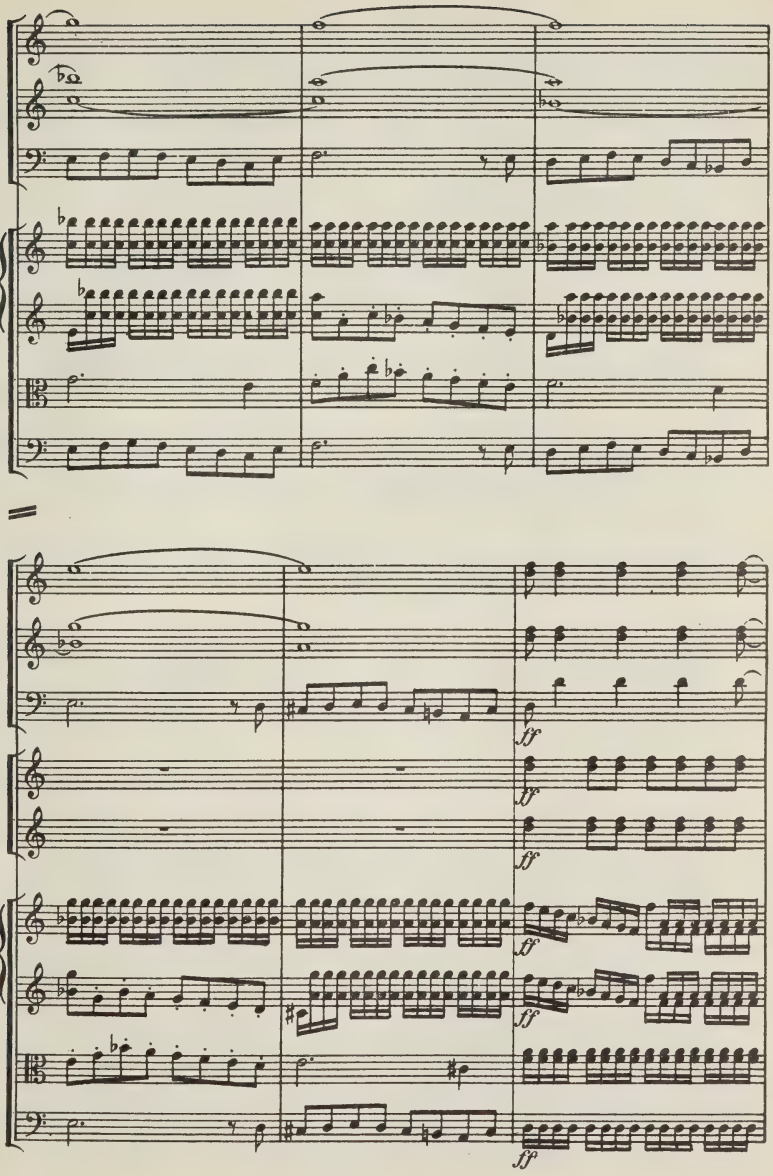
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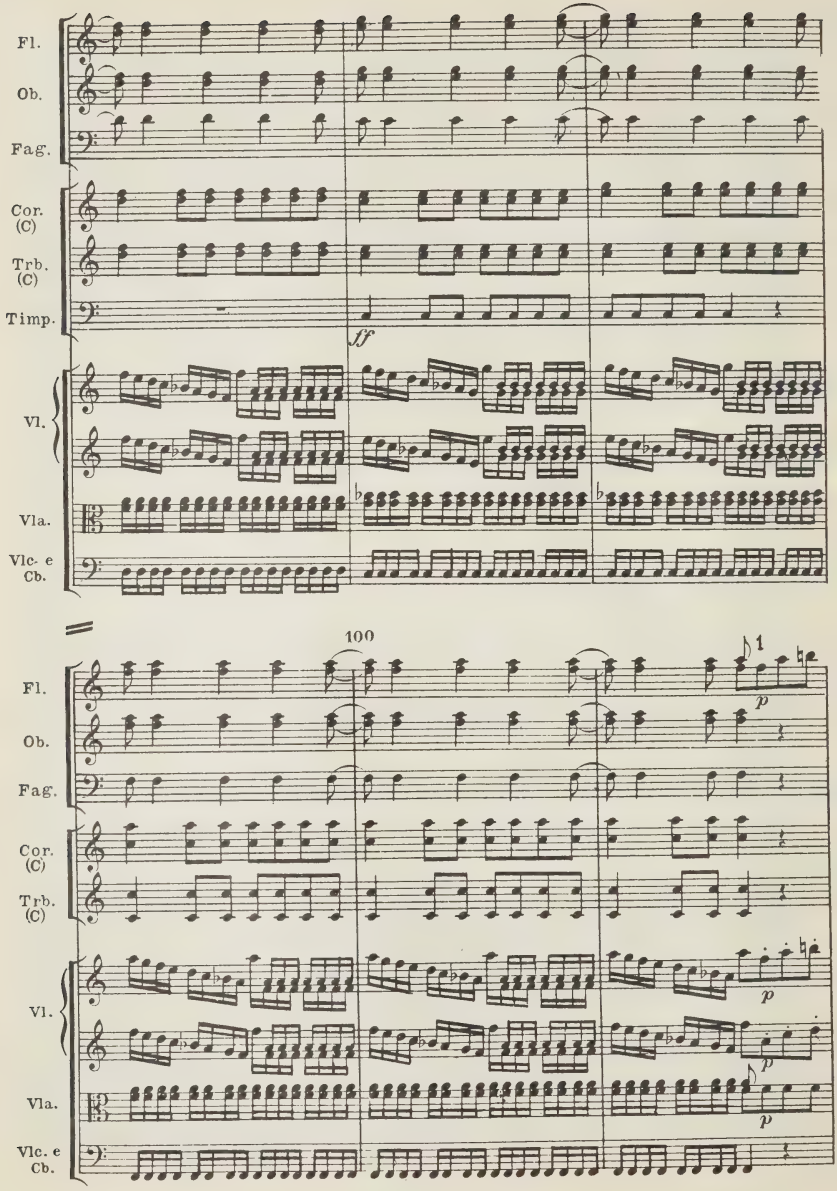
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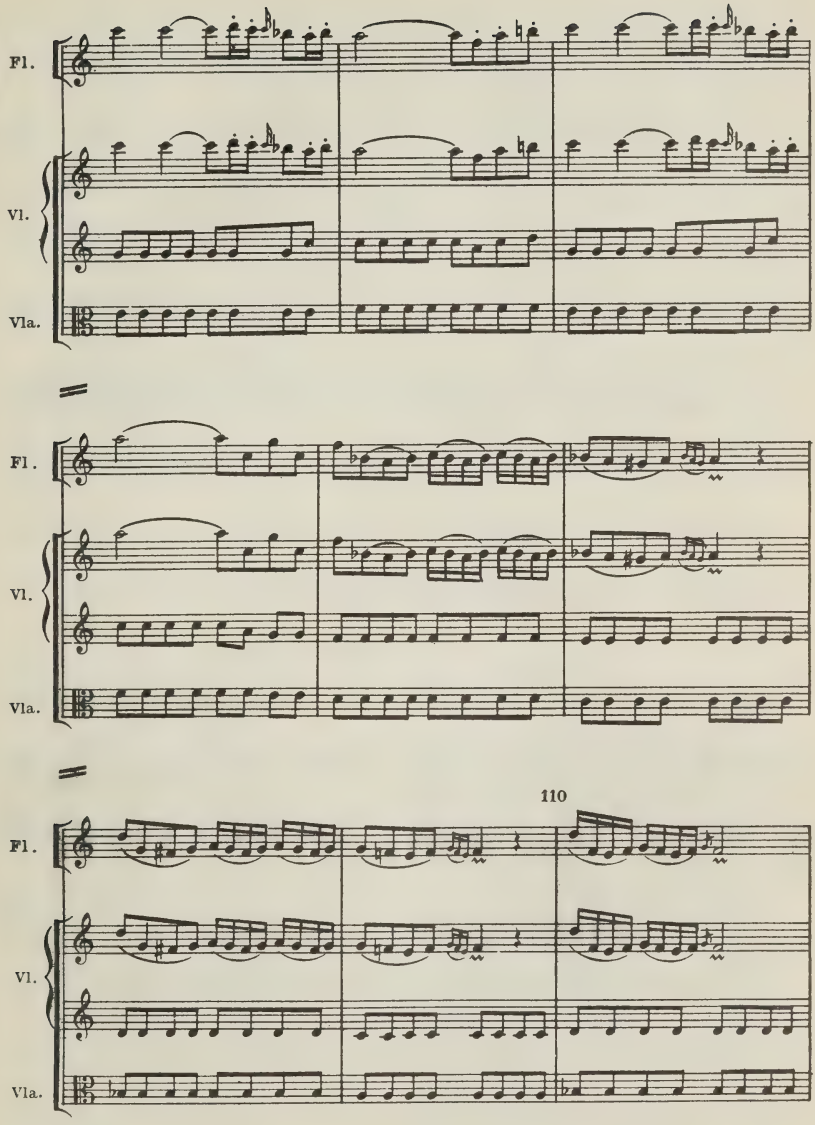
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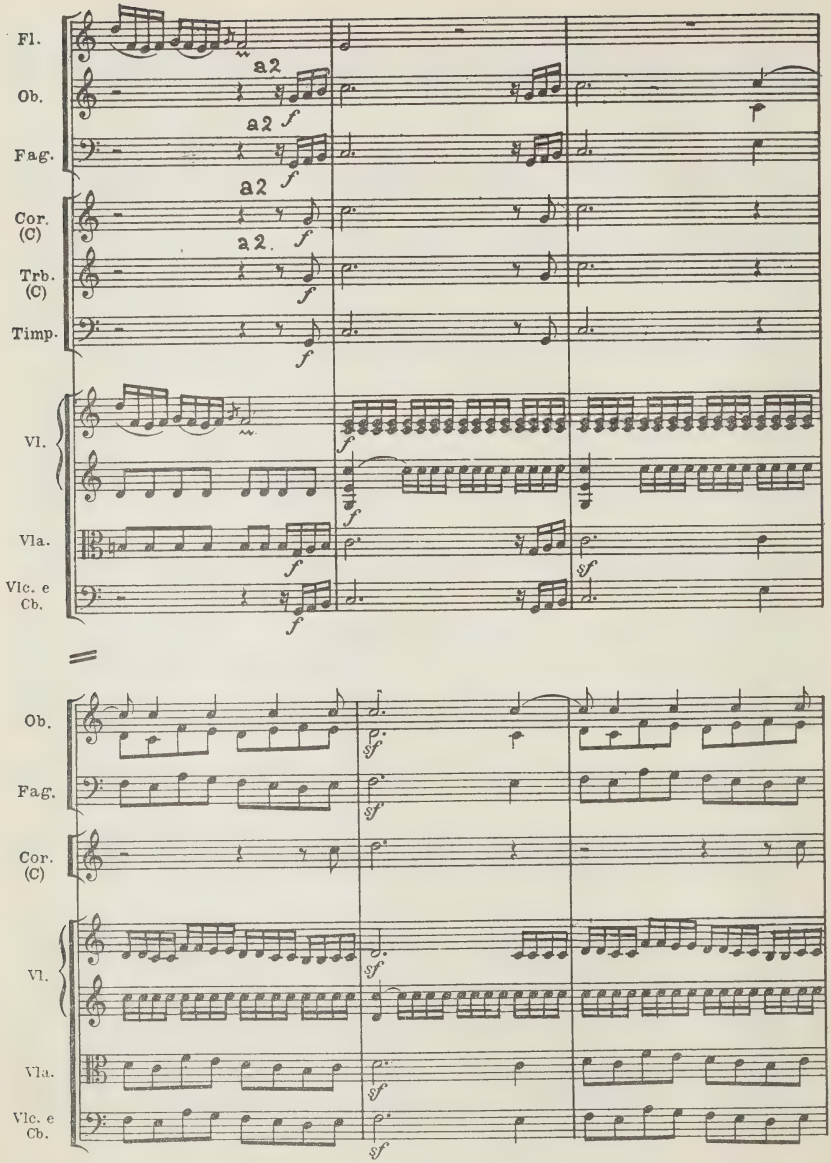
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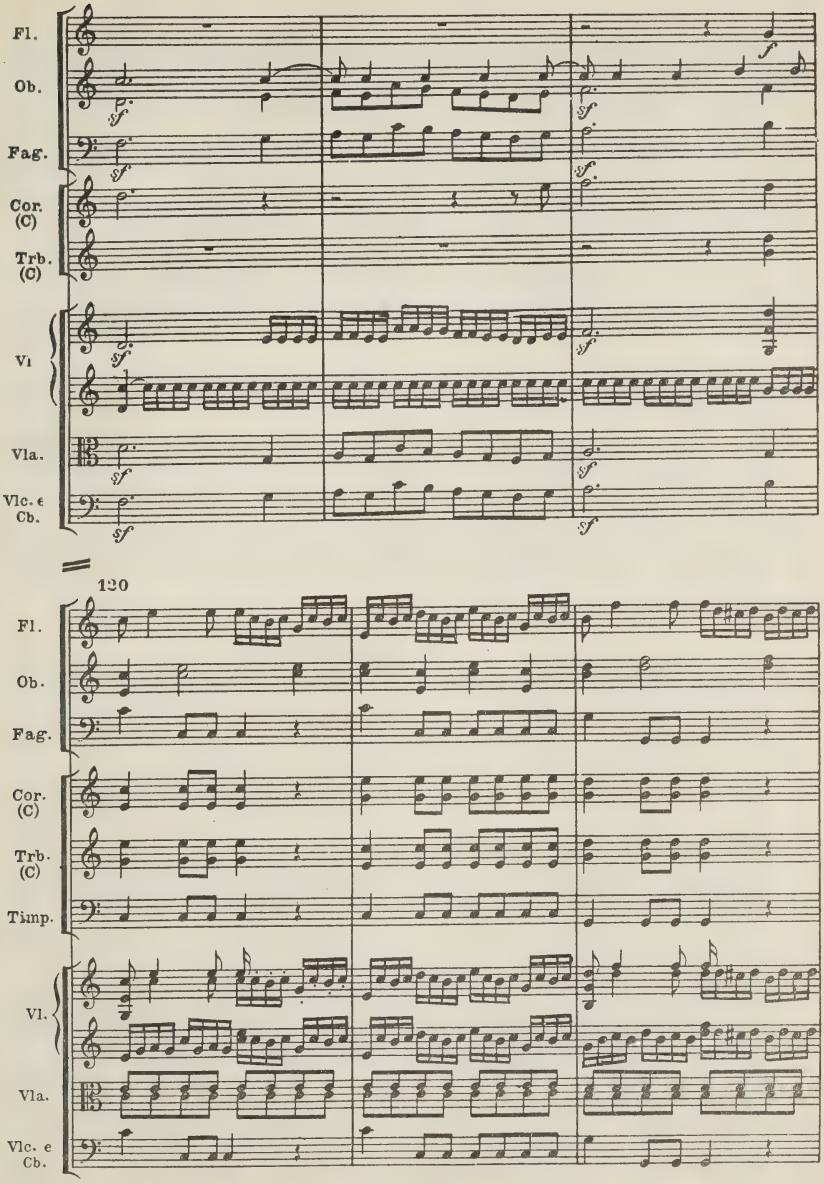
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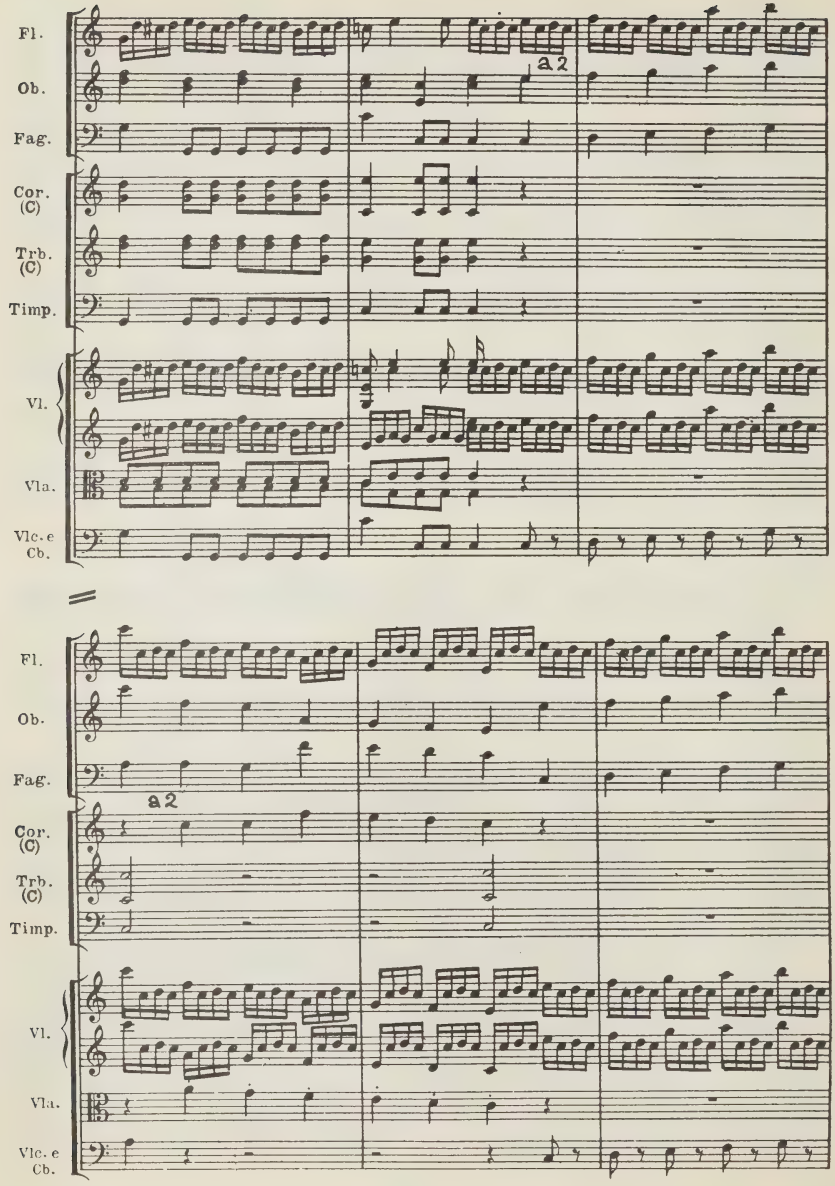
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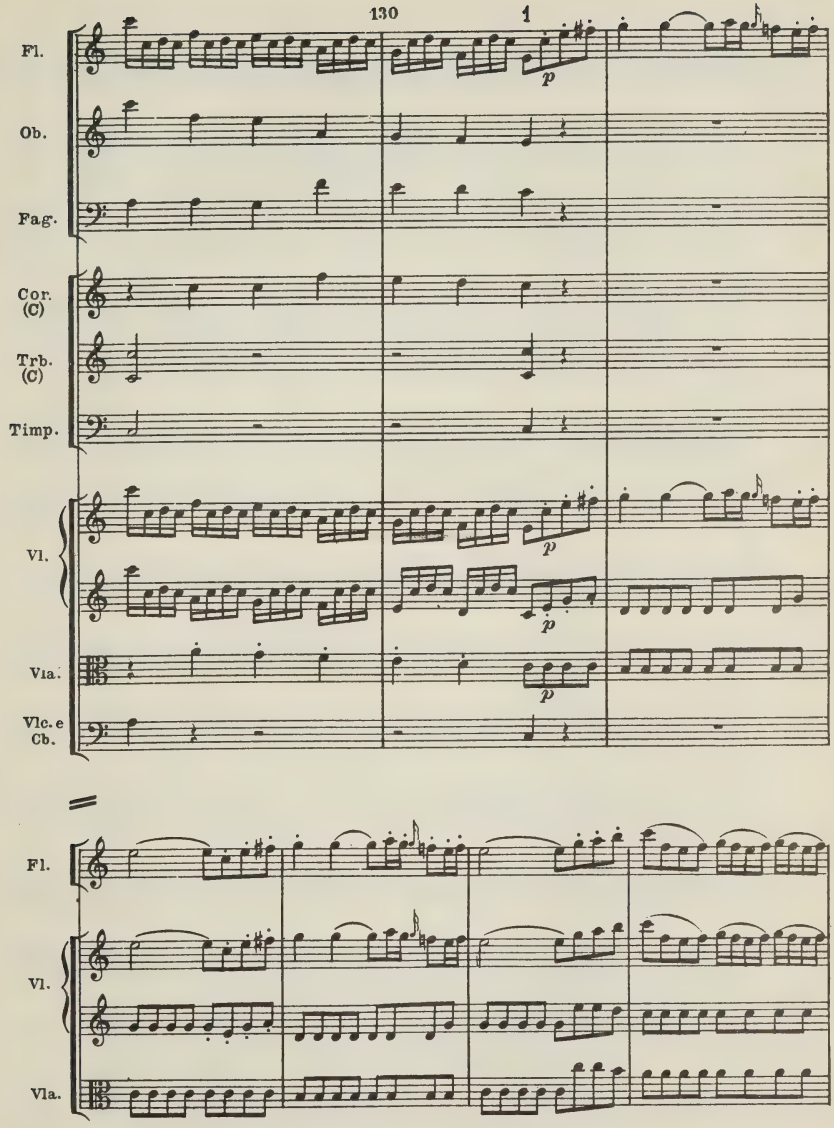
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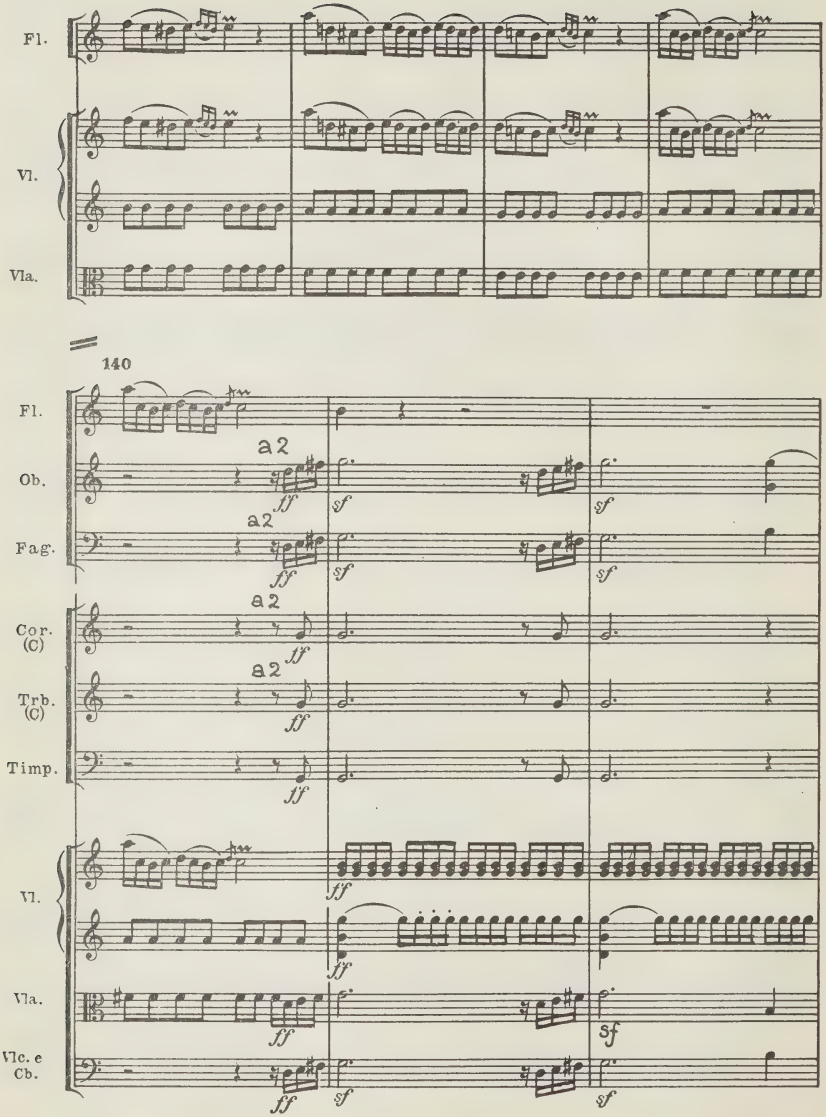
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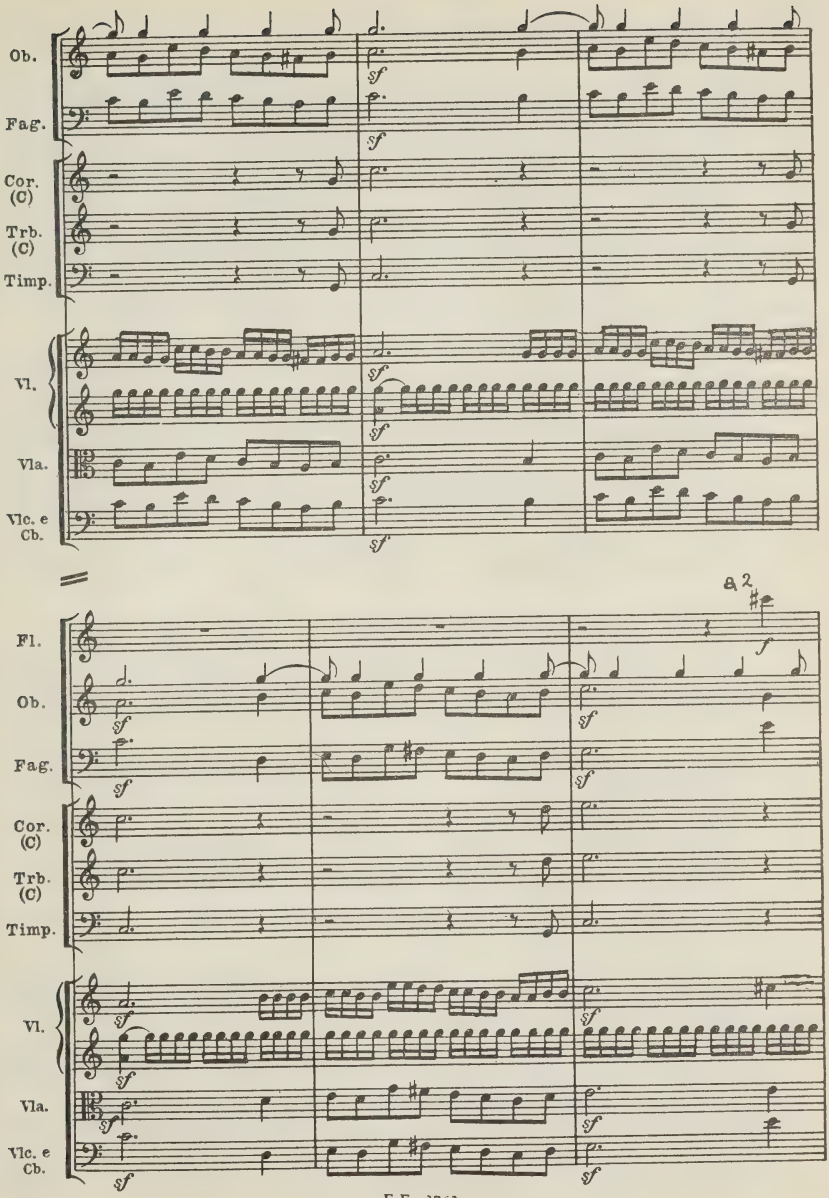
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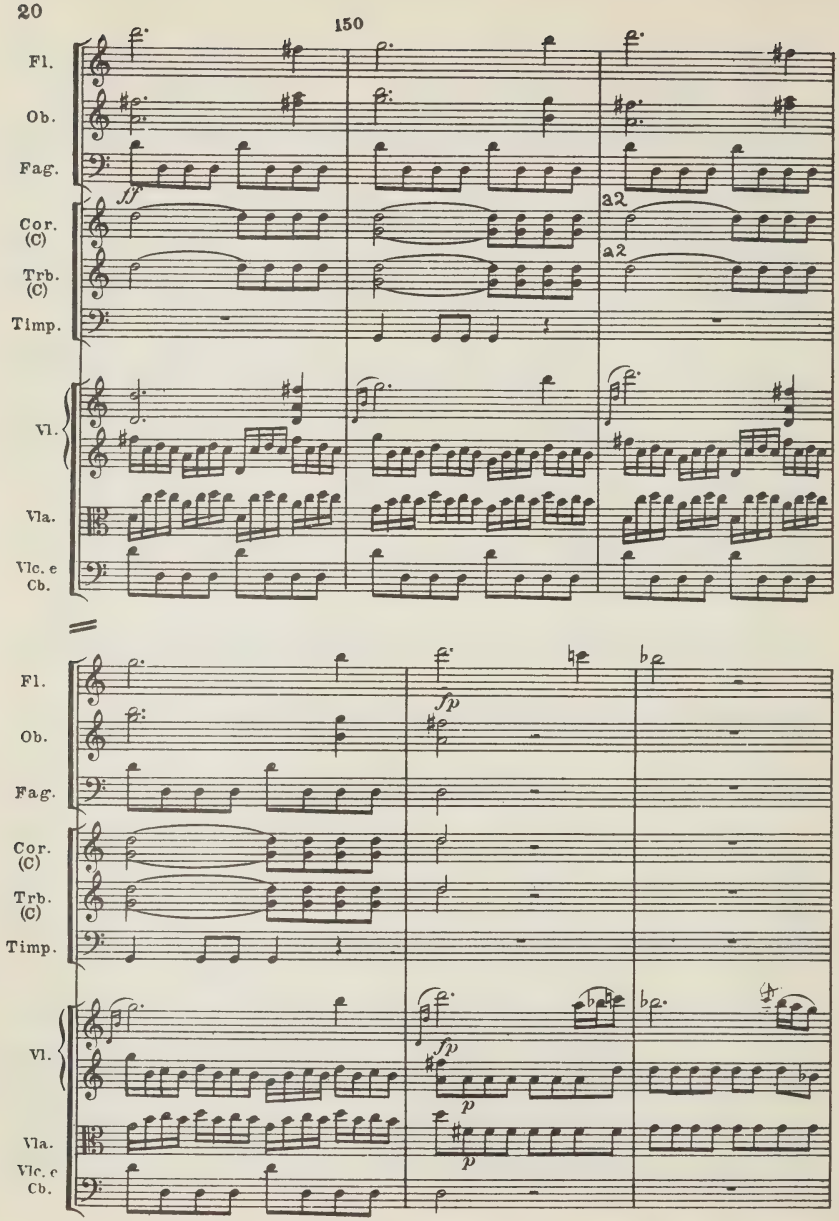
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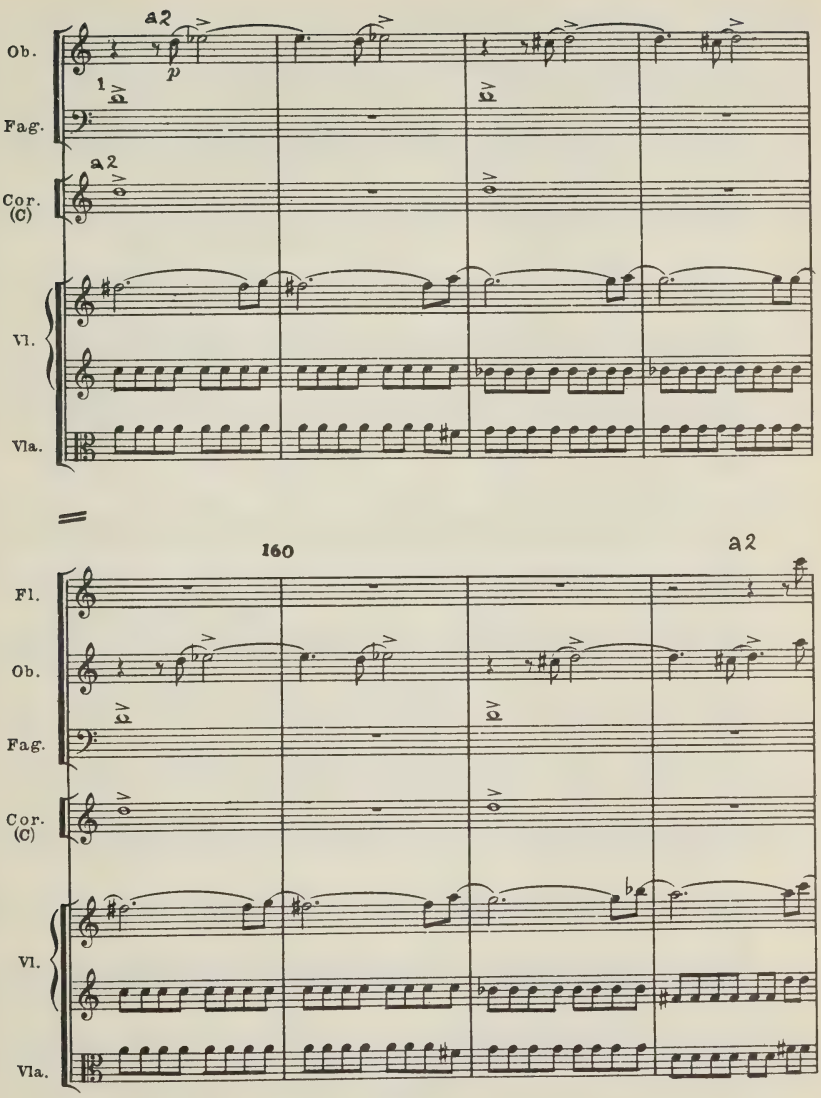
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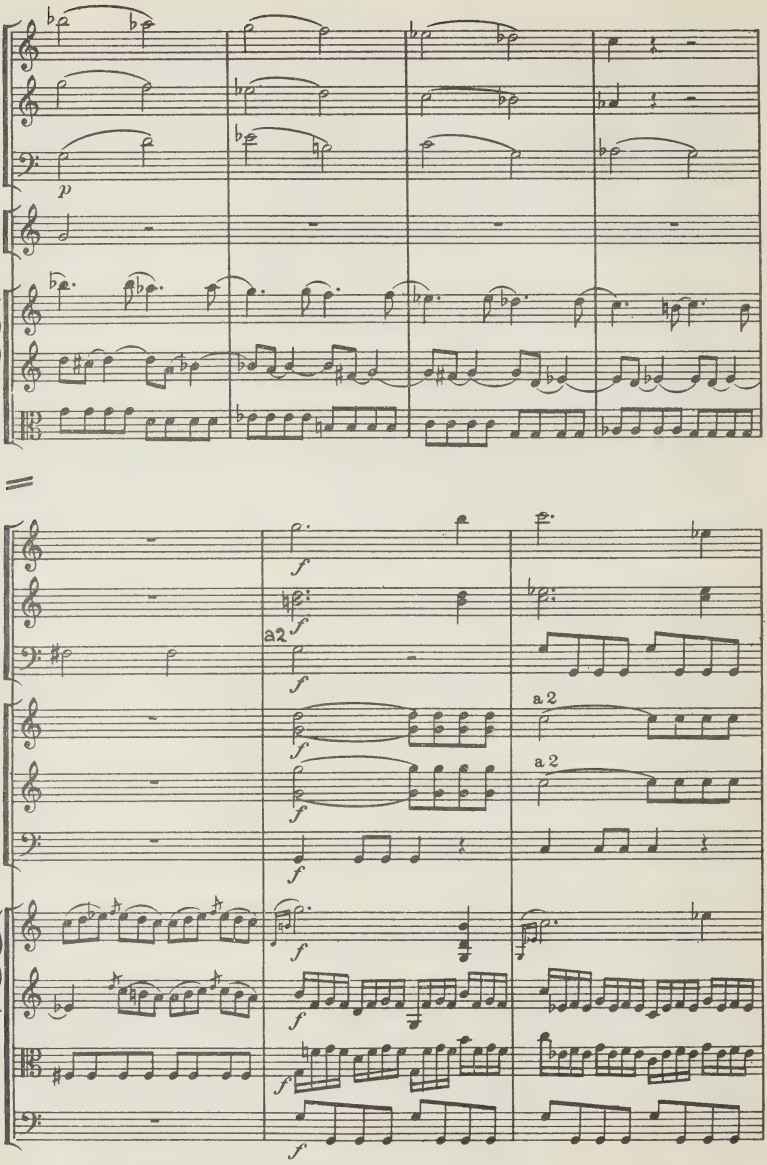
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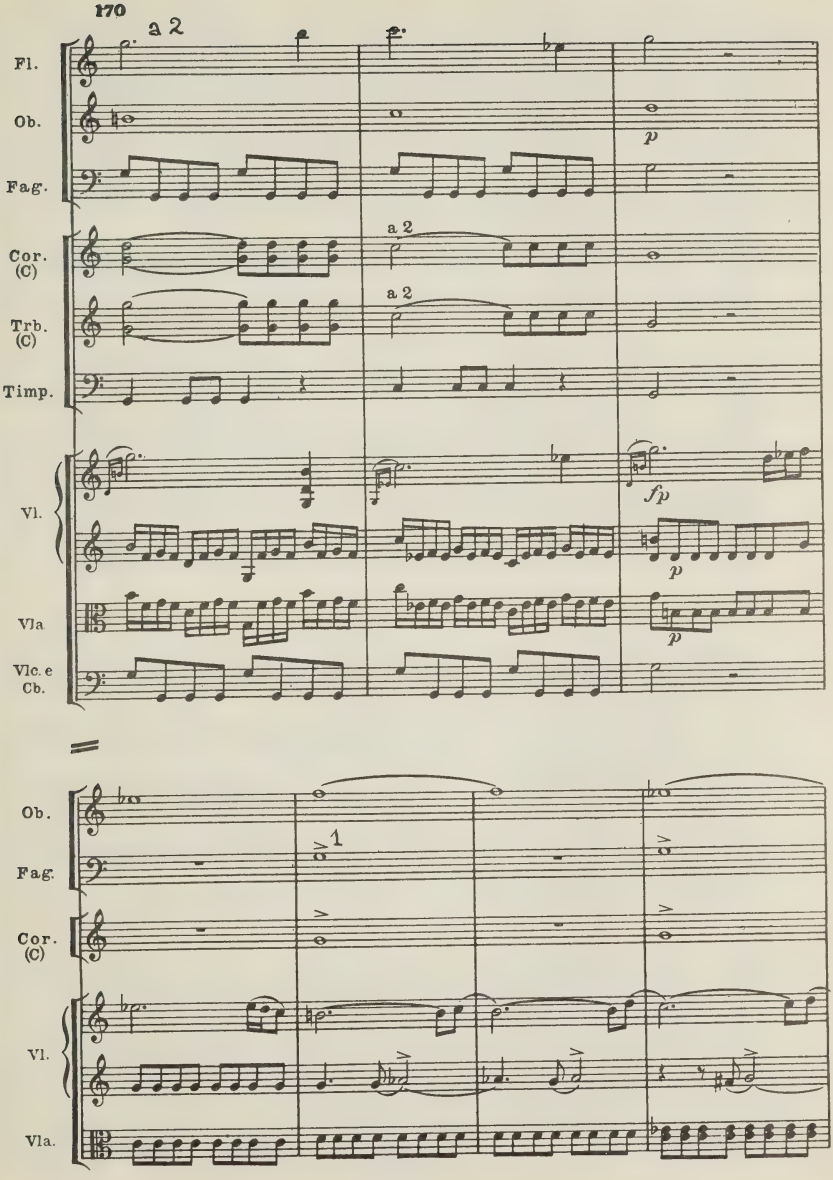
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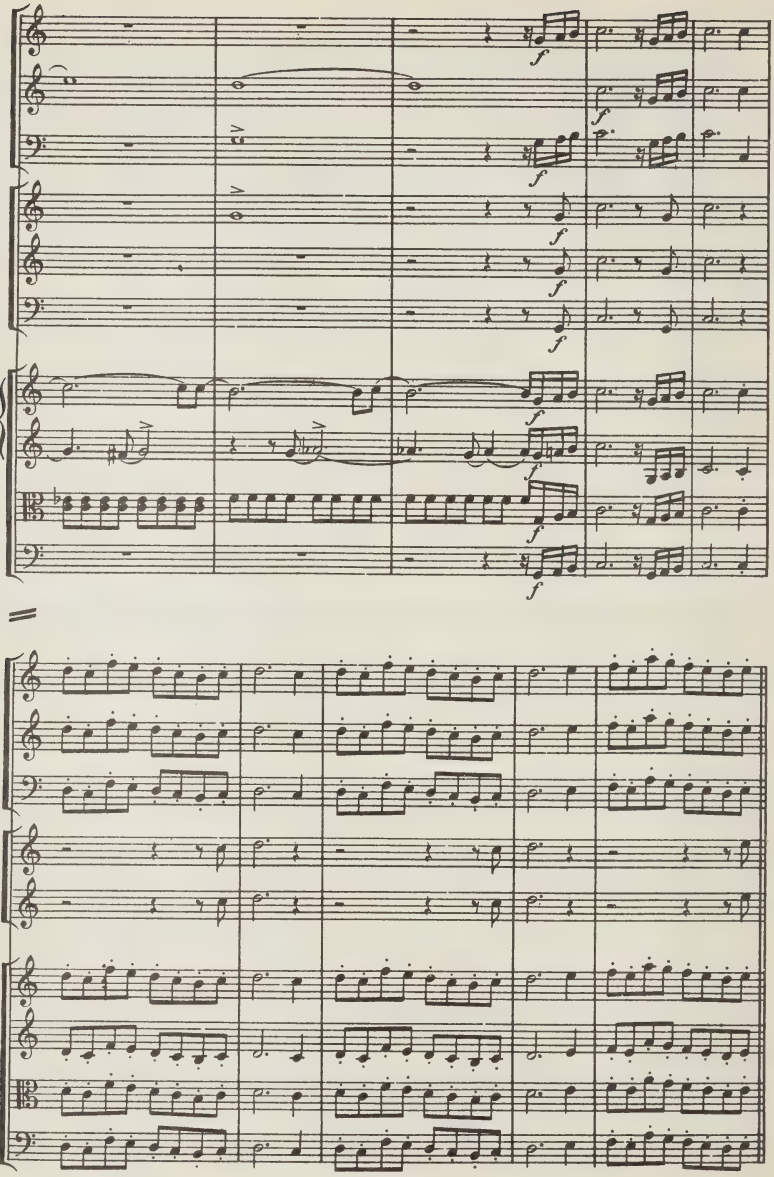

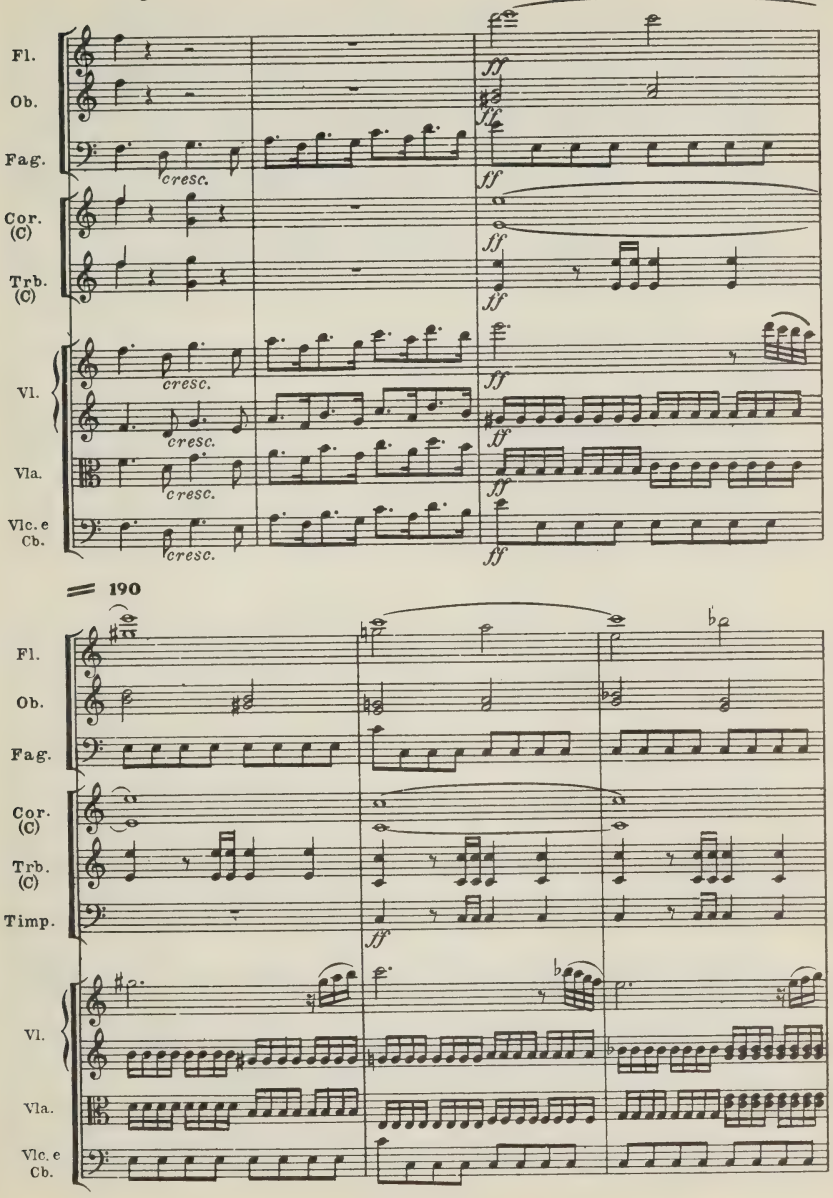
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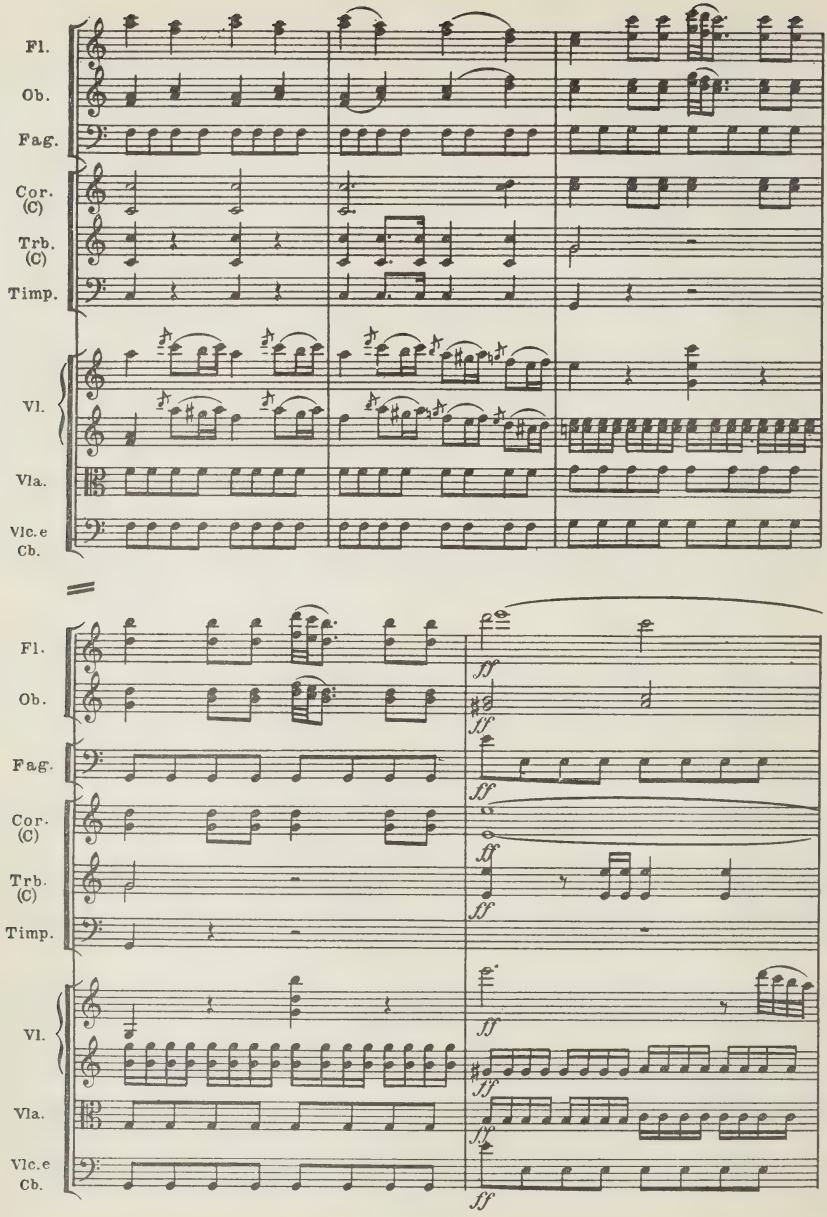
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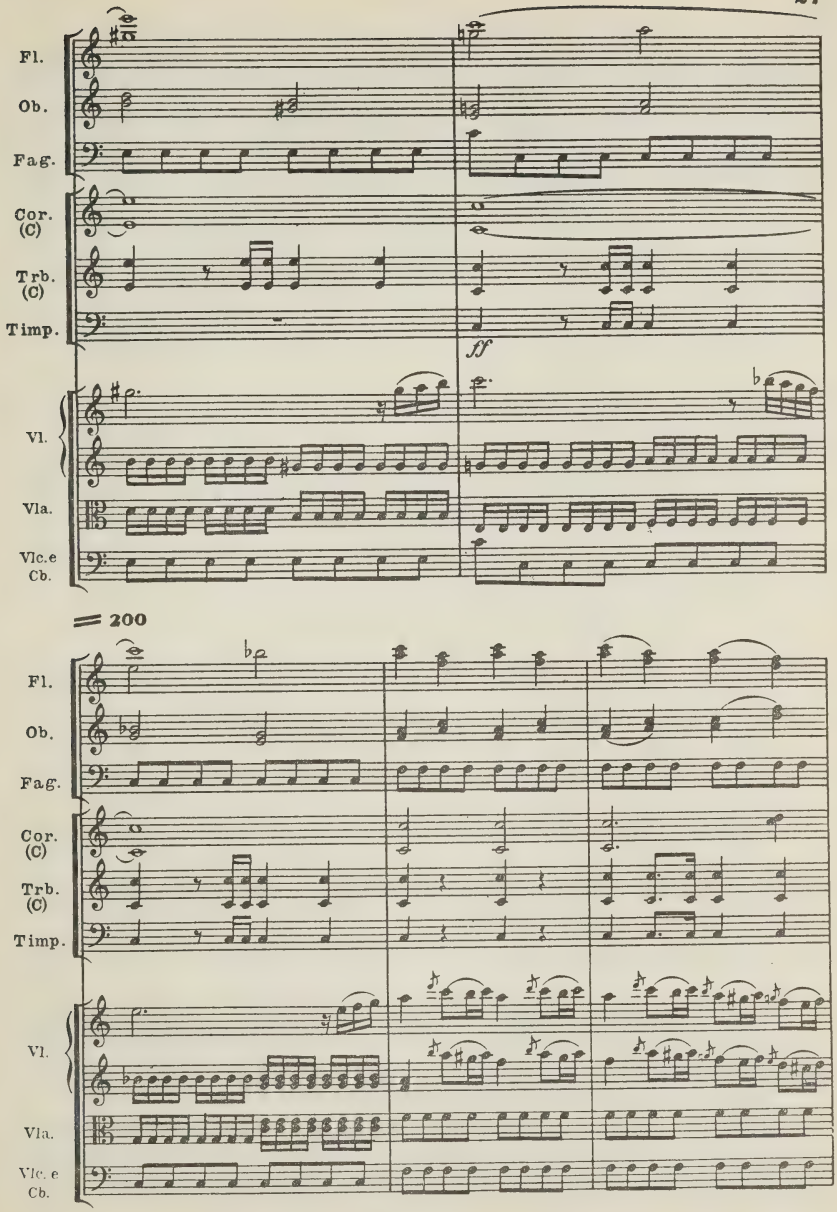
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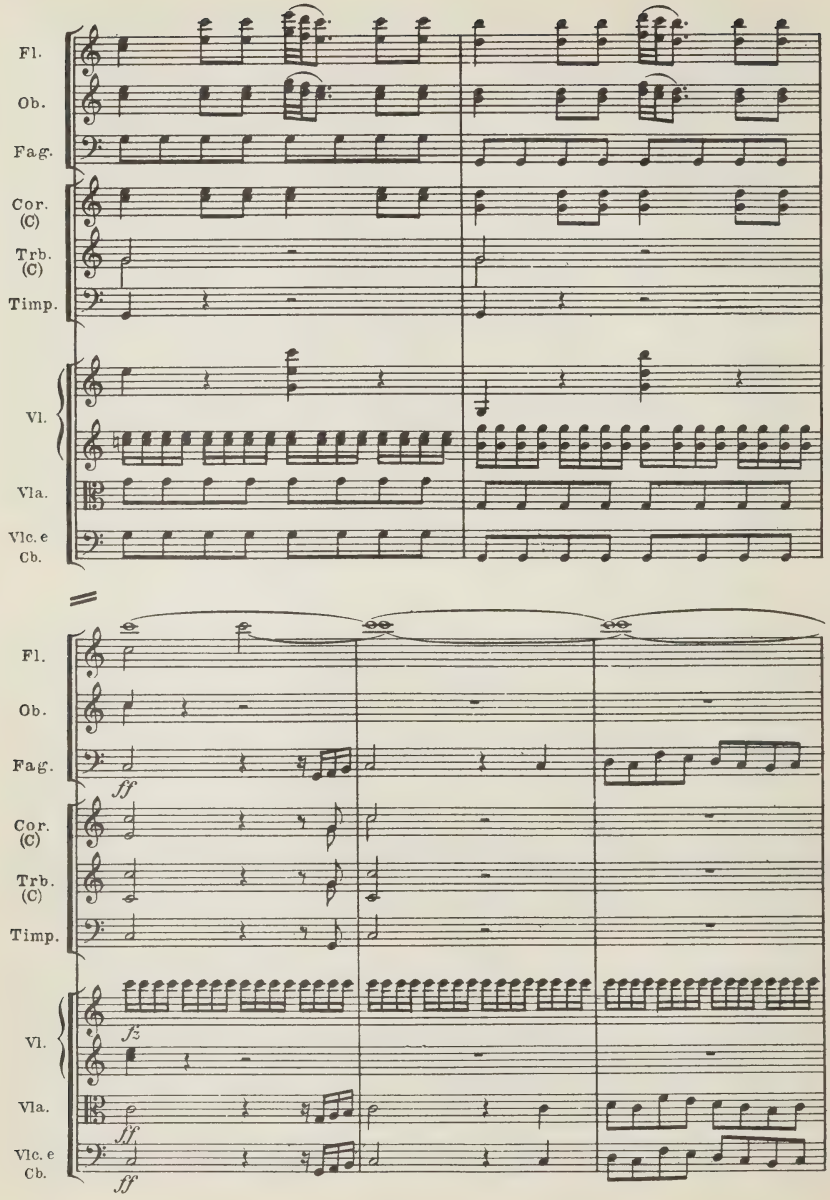
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Vlc. e Cb.
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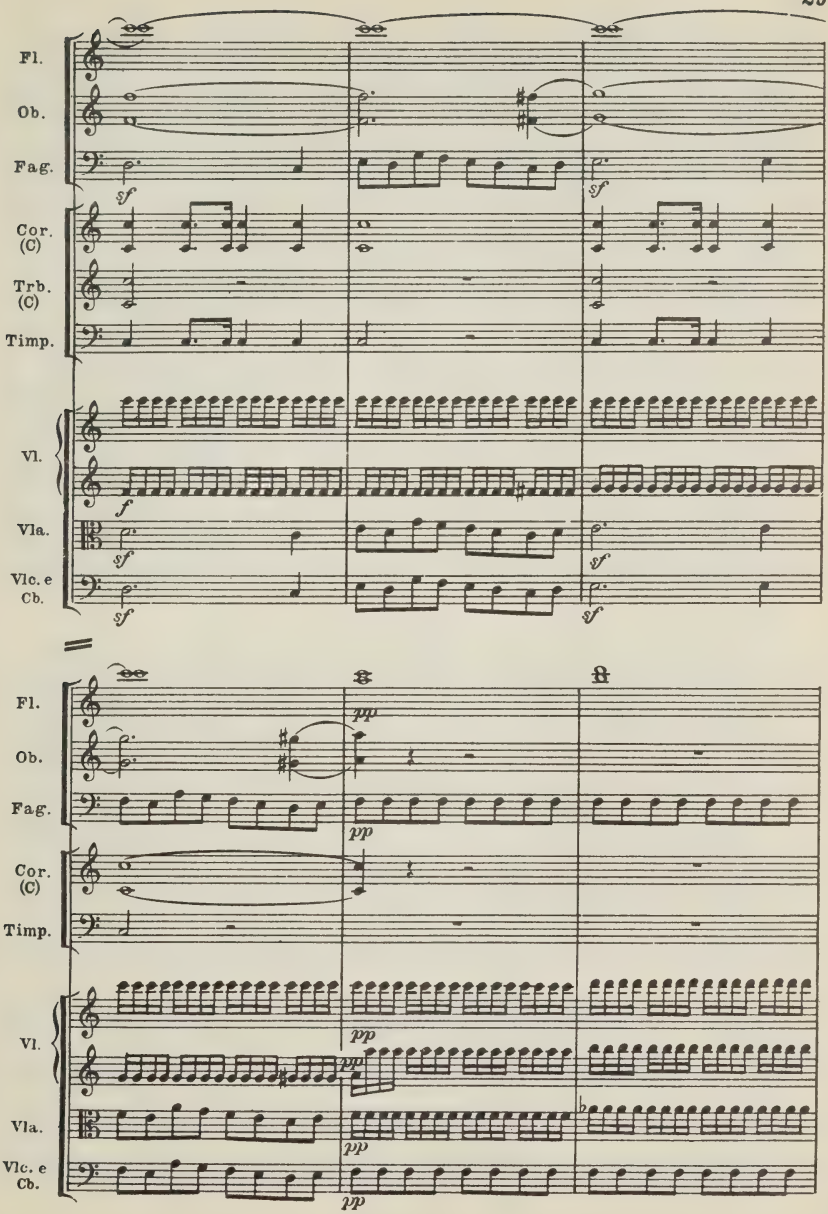
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Vlc. e Cb.
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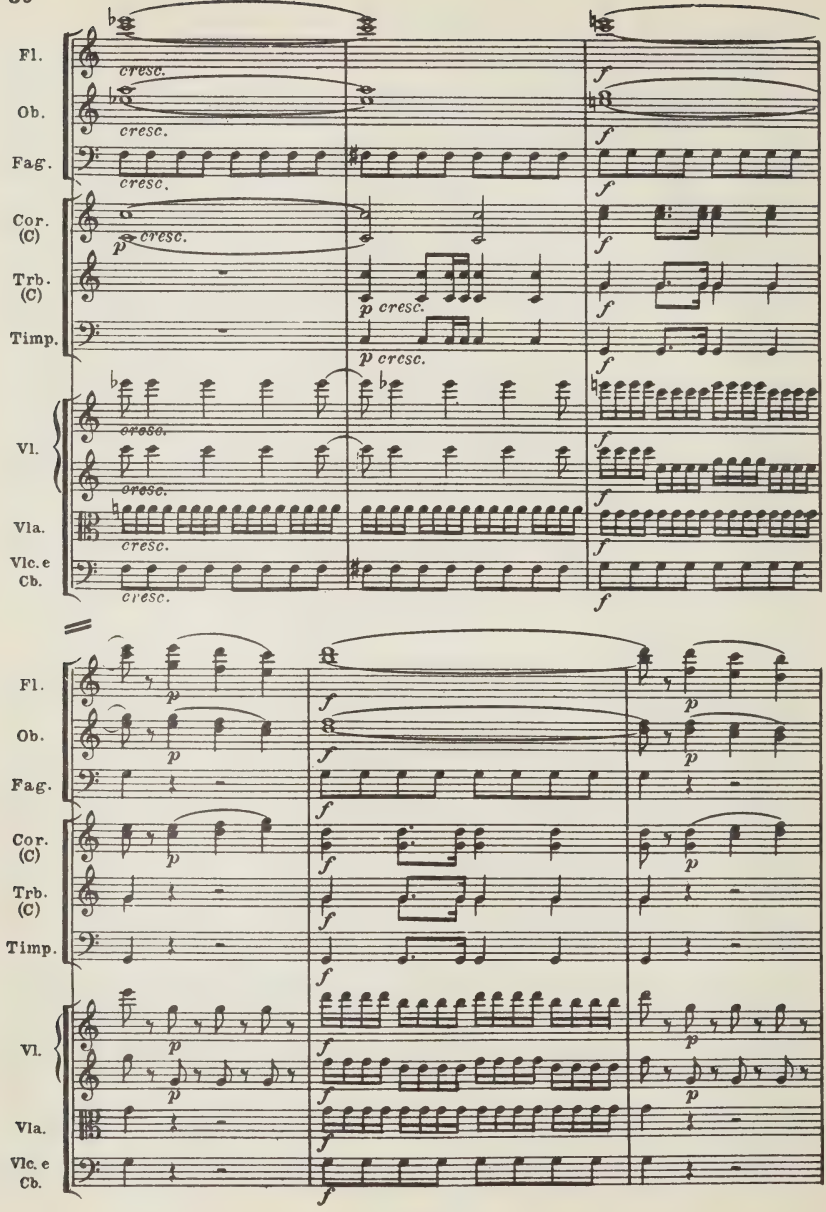
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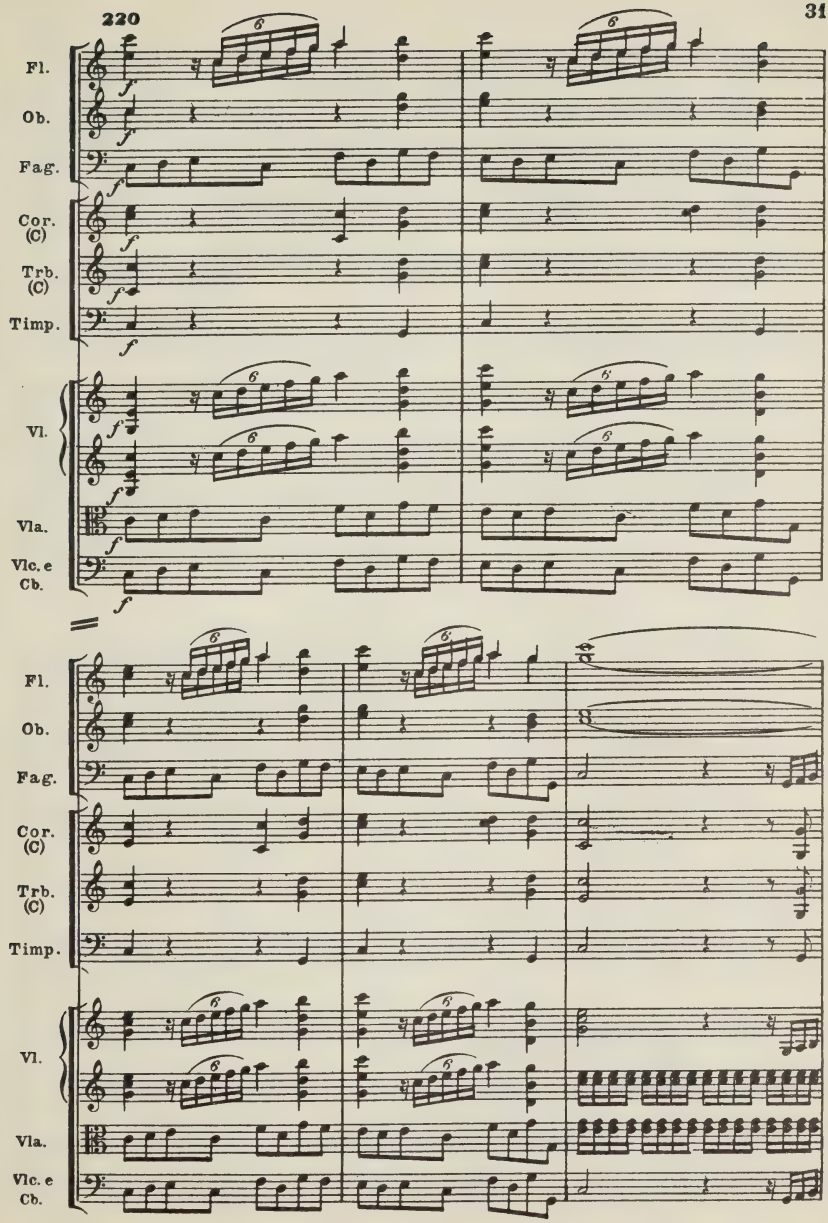
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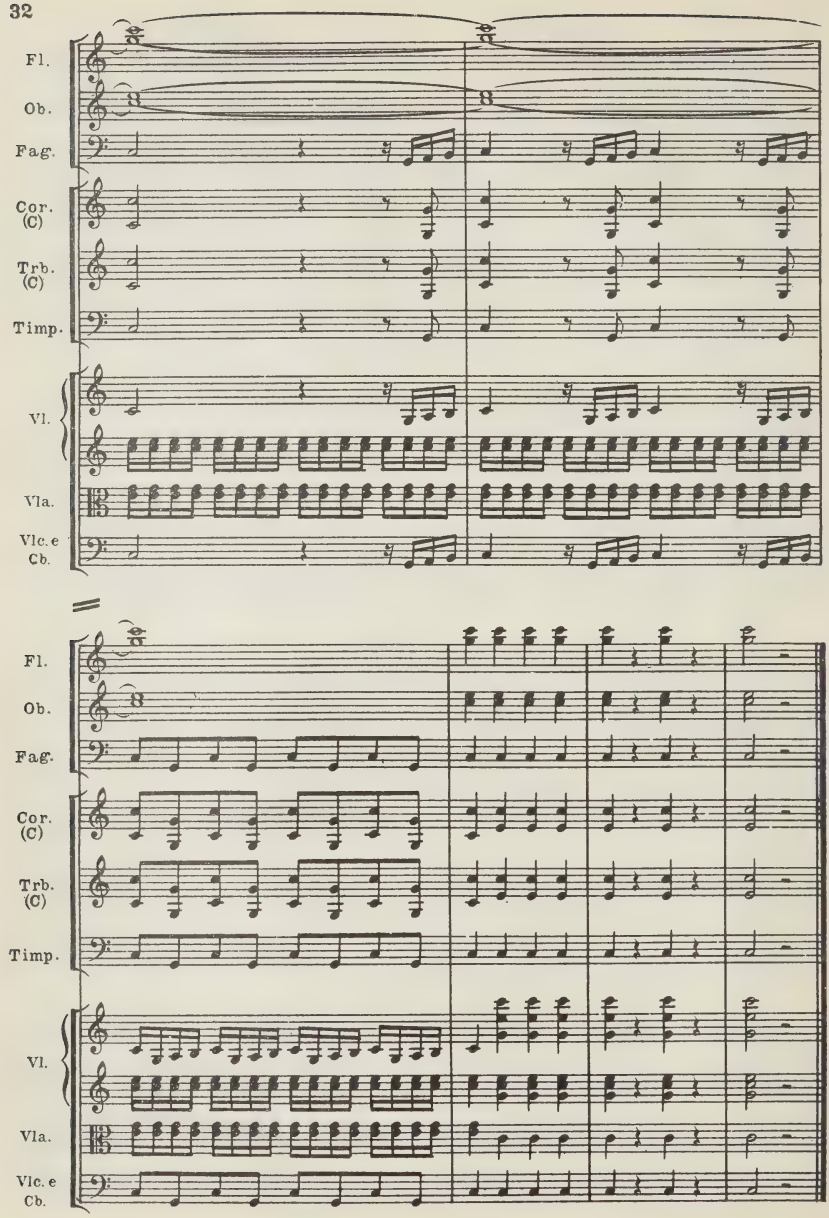
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Ob.
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Trb. (C)
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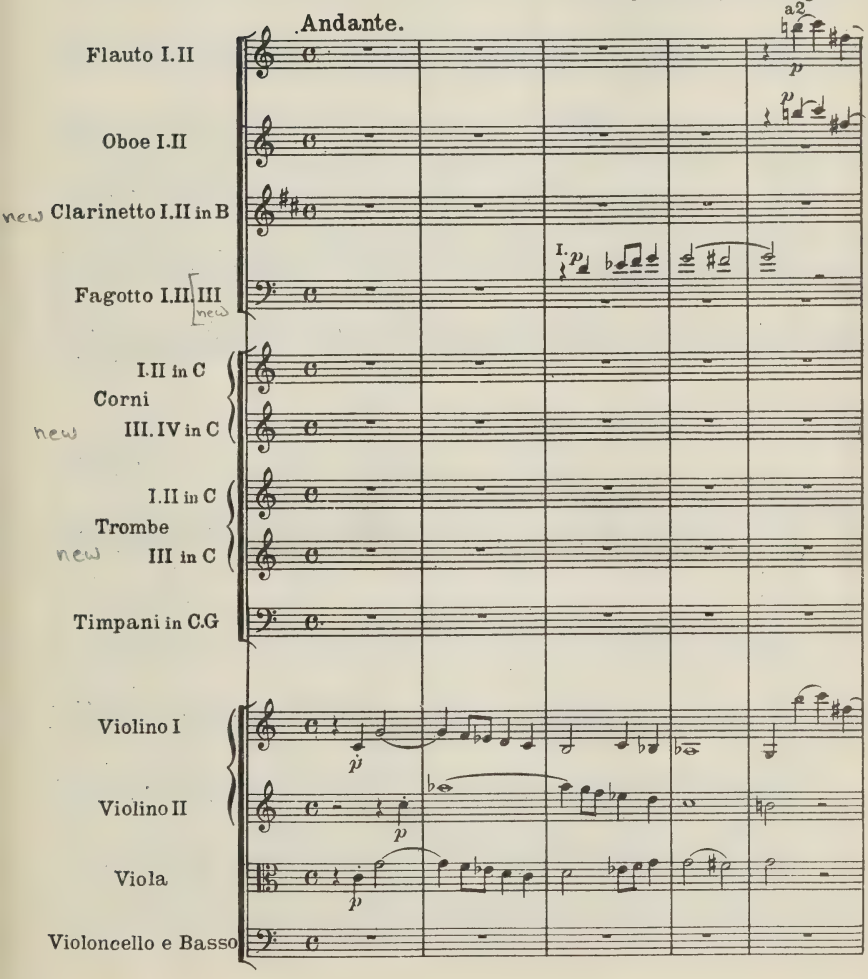
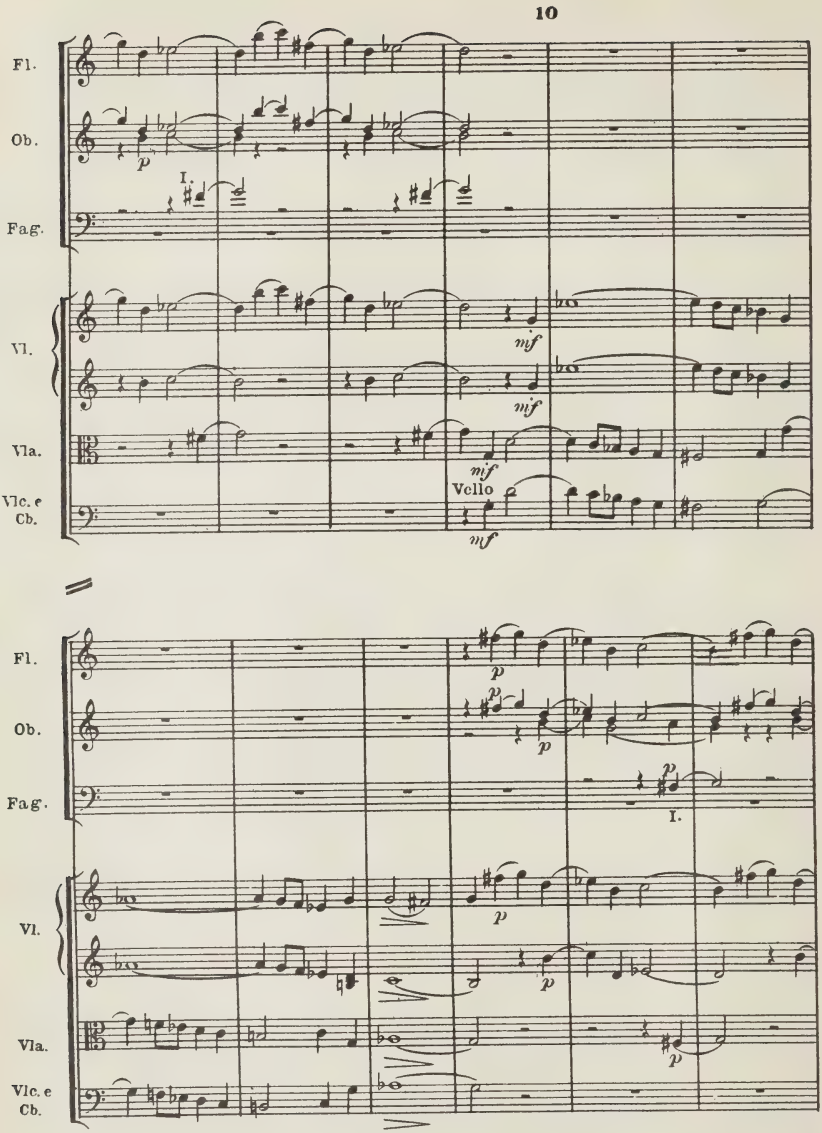
Overture

Iphigénie en Aulide

Chr. W. v Gluck,
Arrangement by R. Wagner

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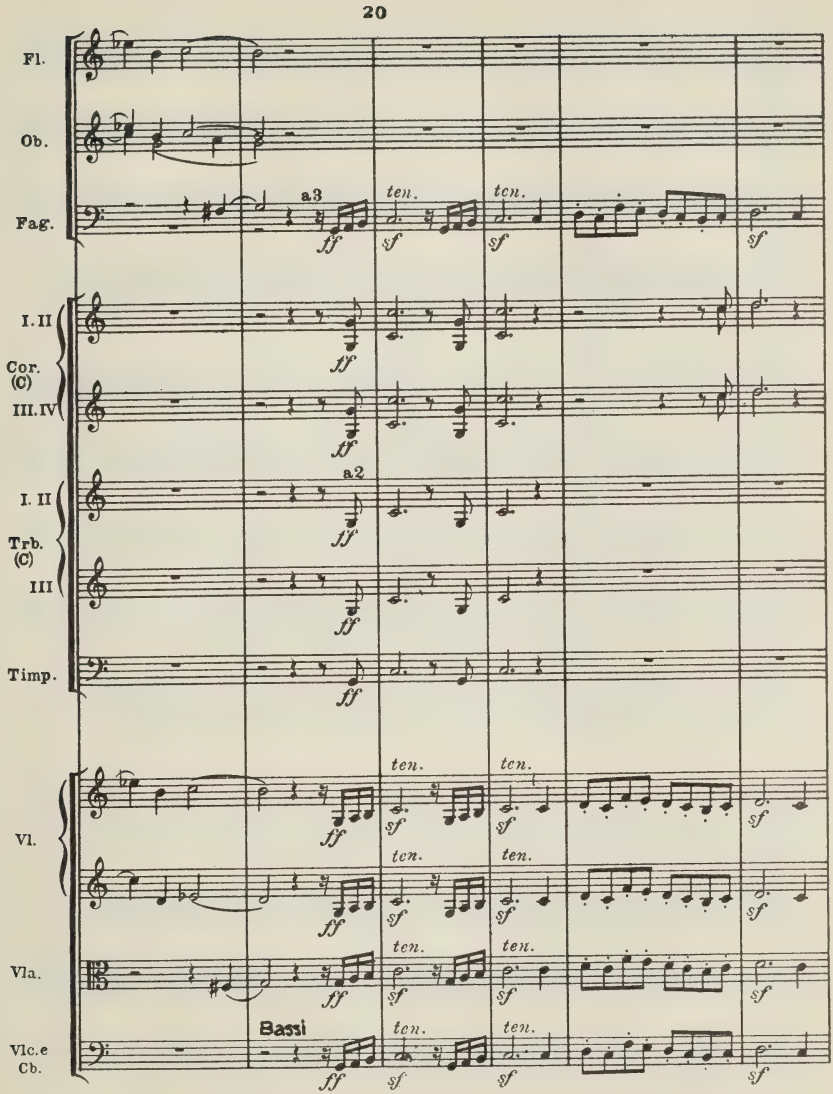
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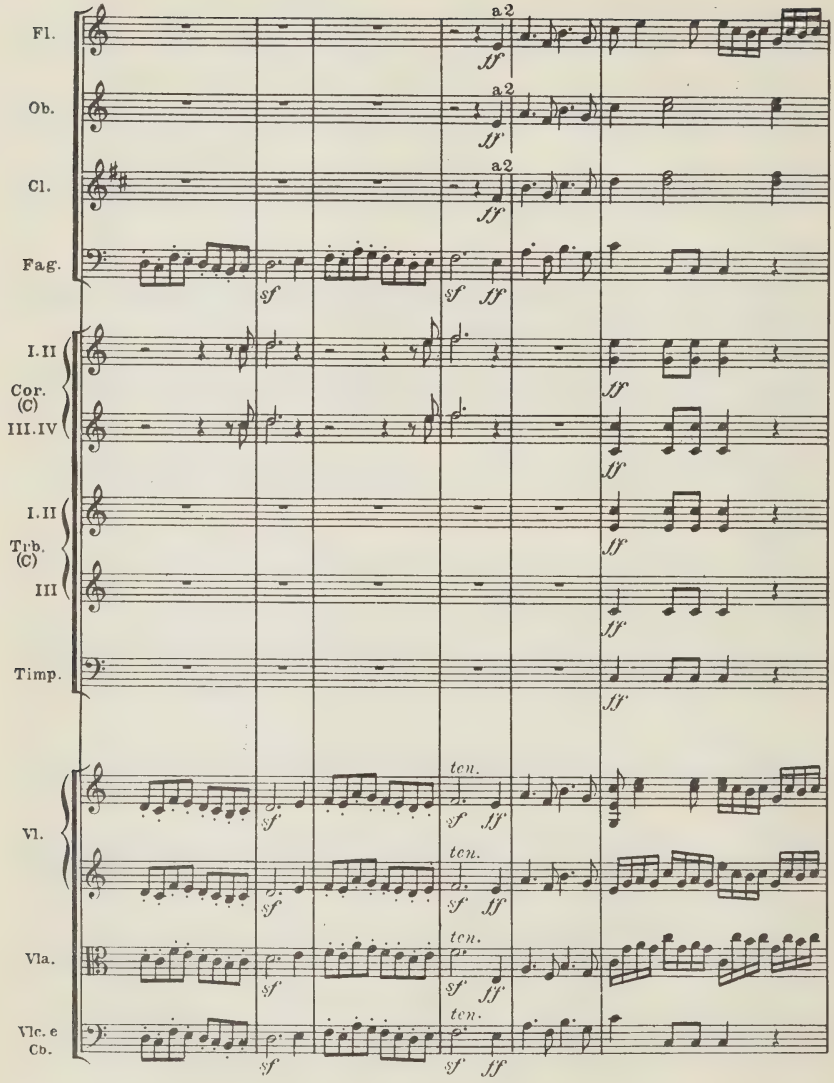
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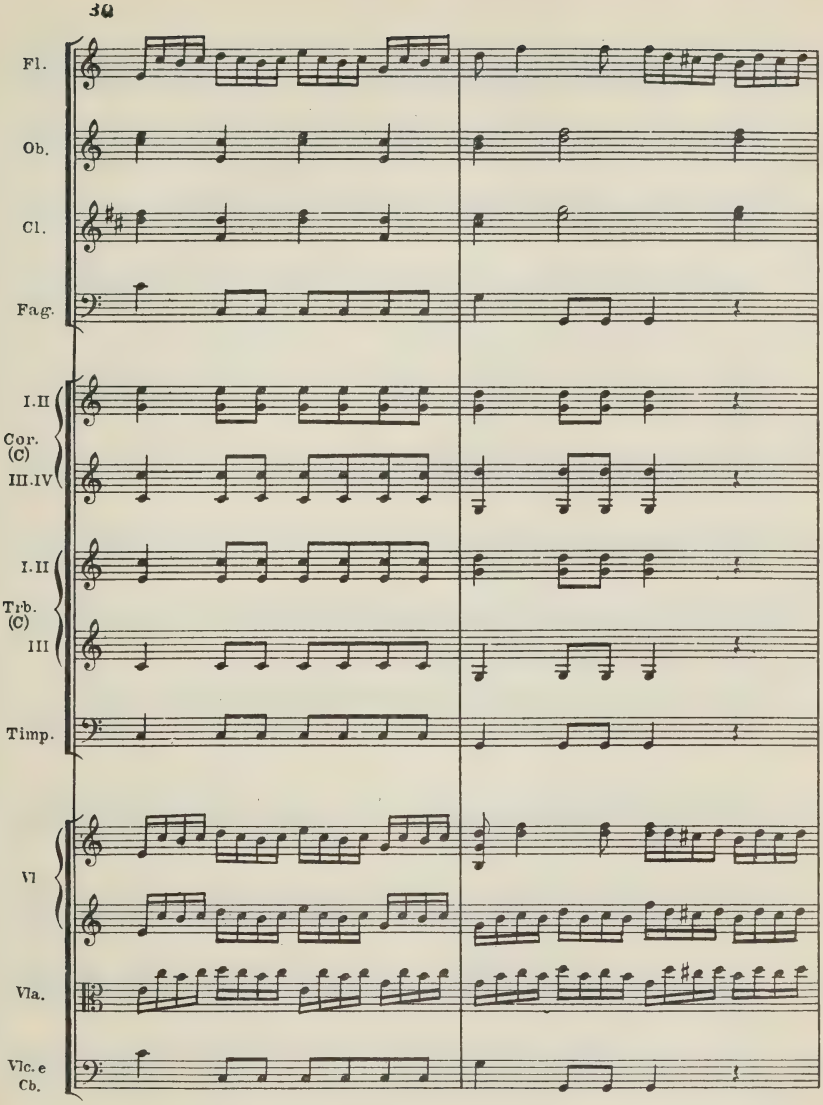
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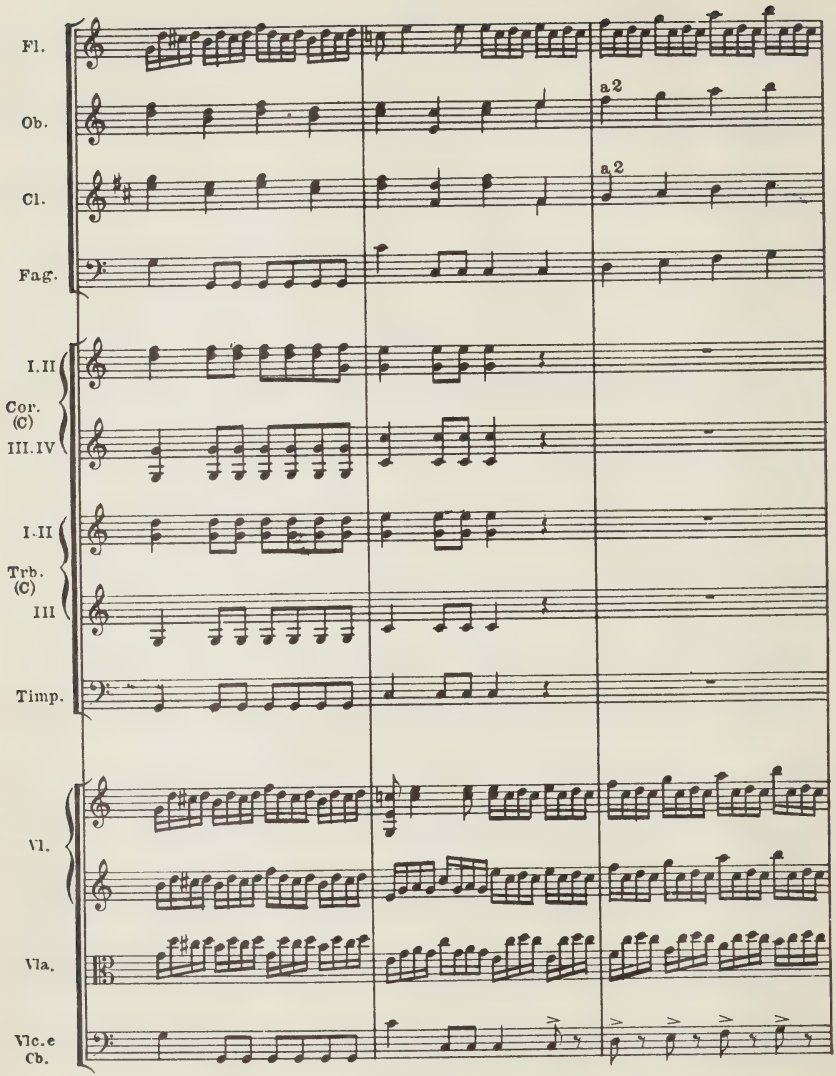
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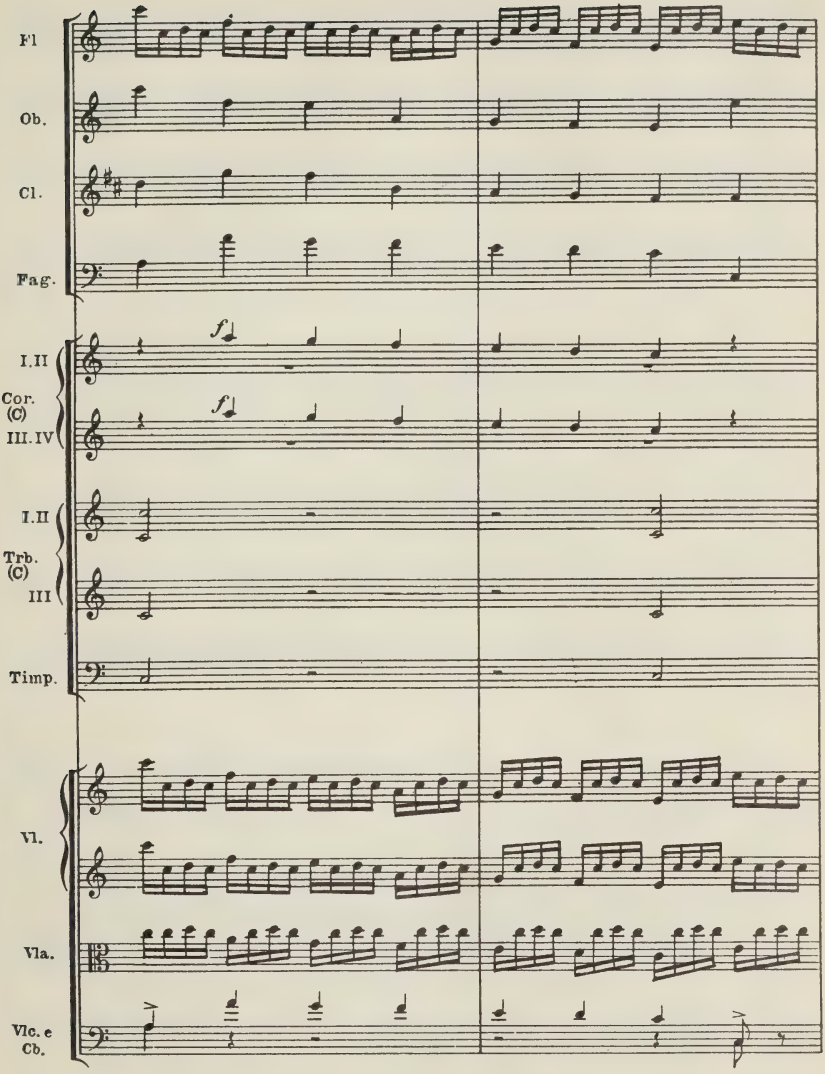
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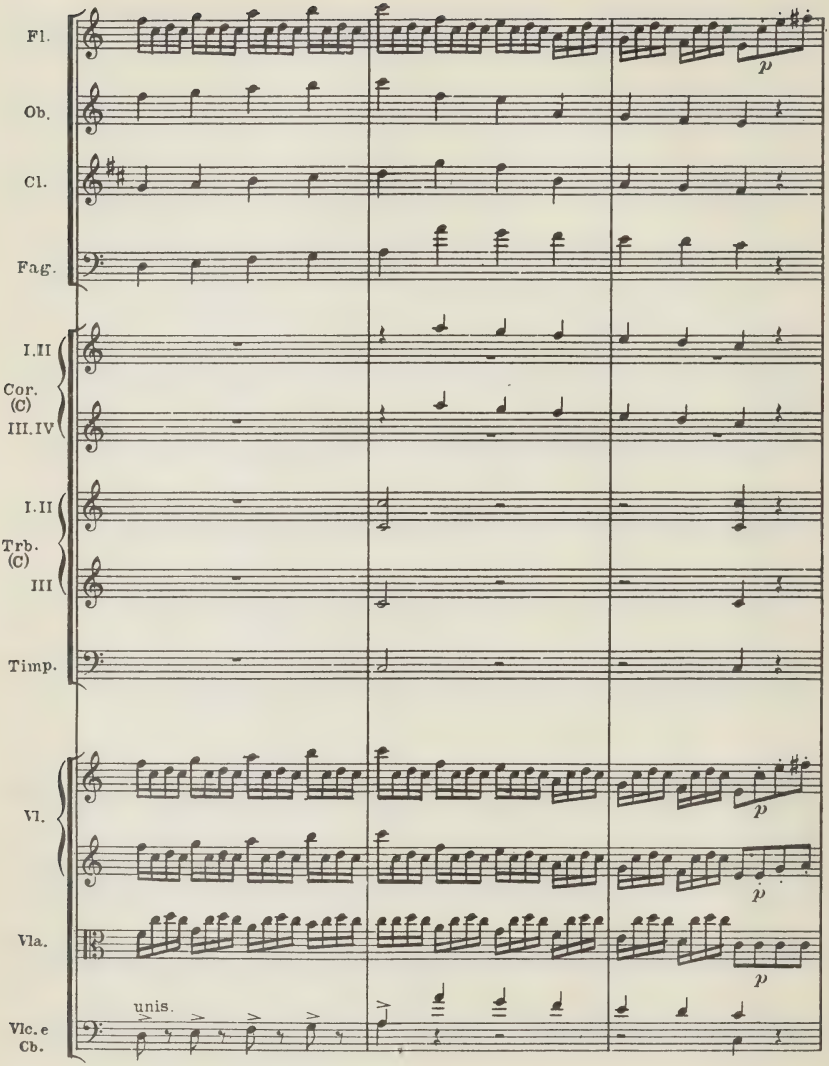
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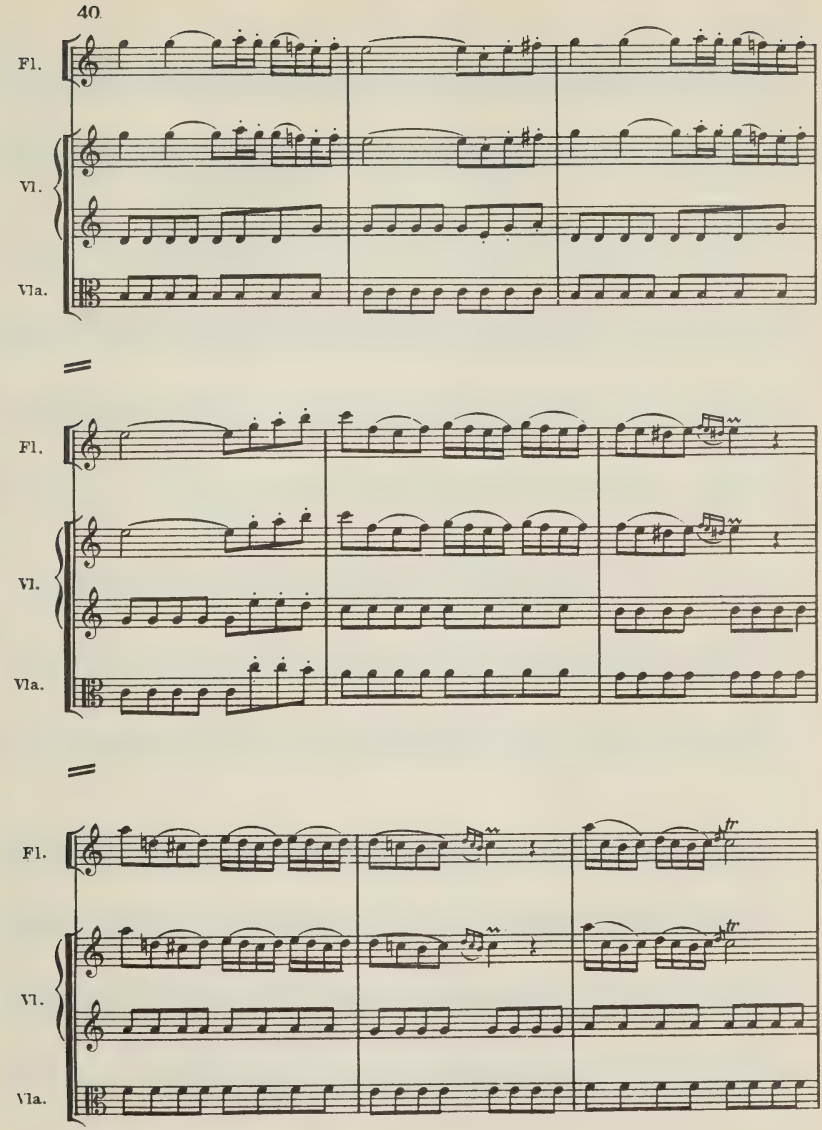
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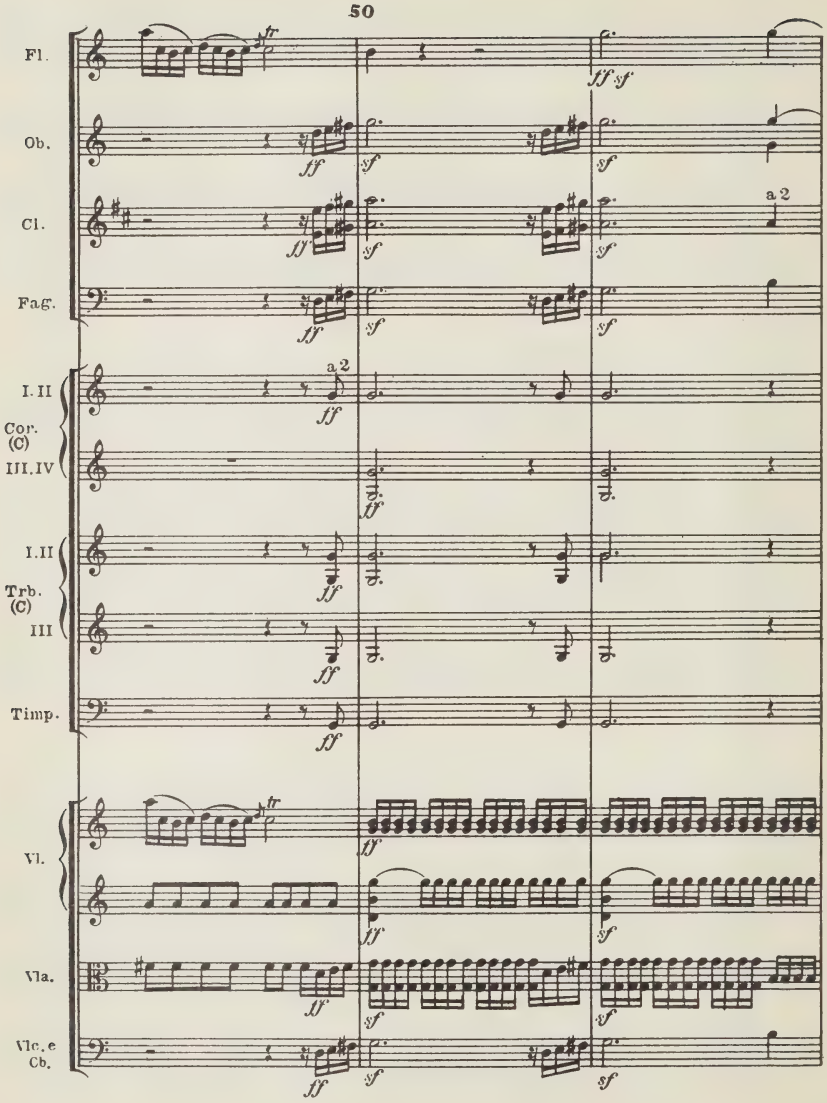
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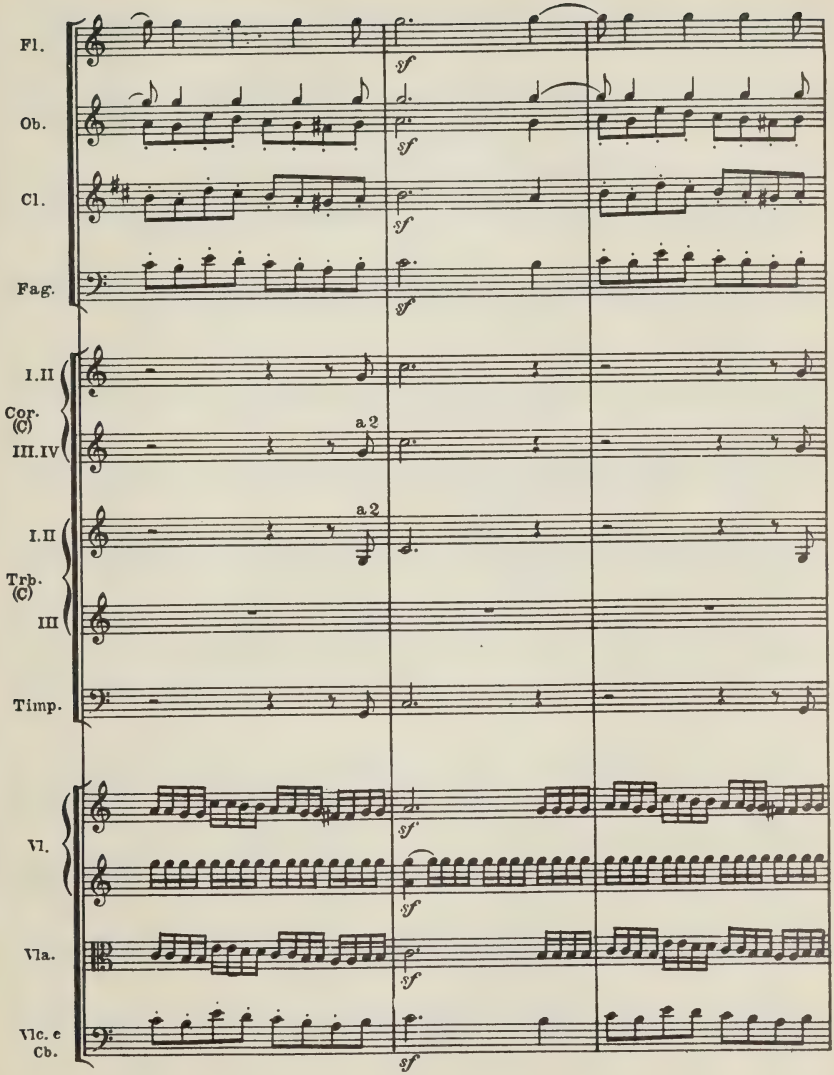
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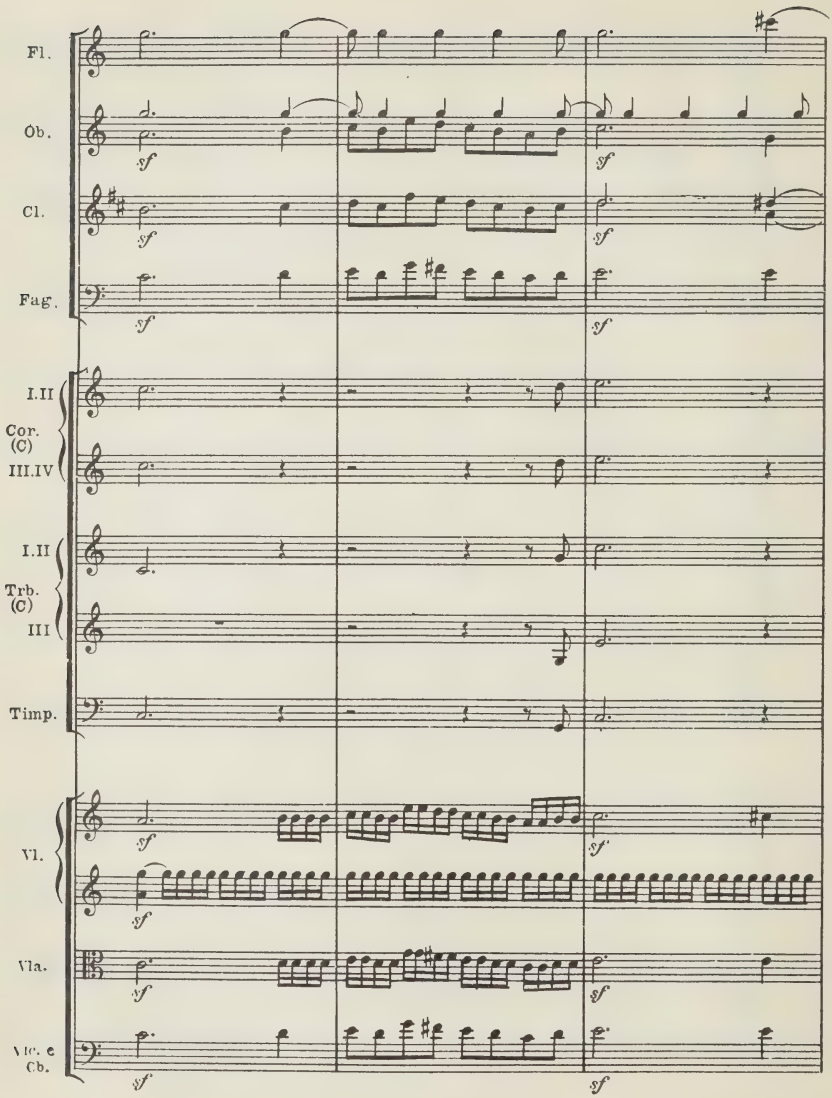
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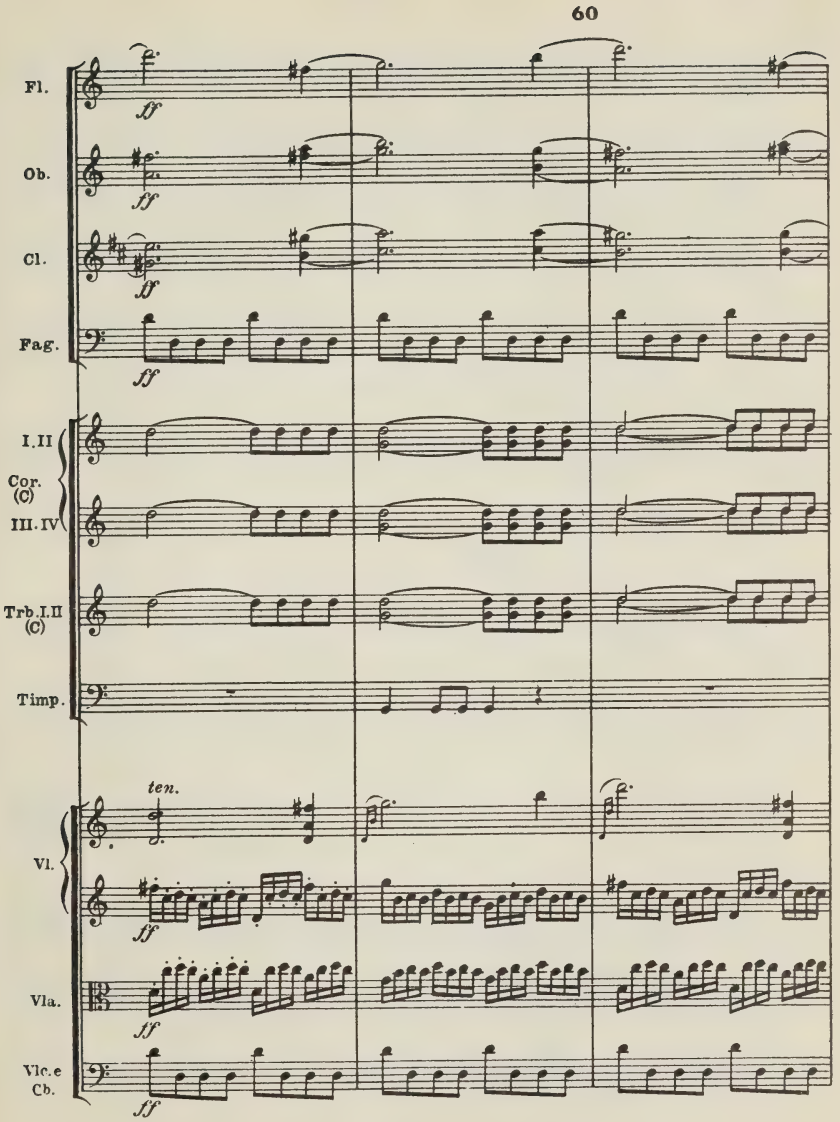
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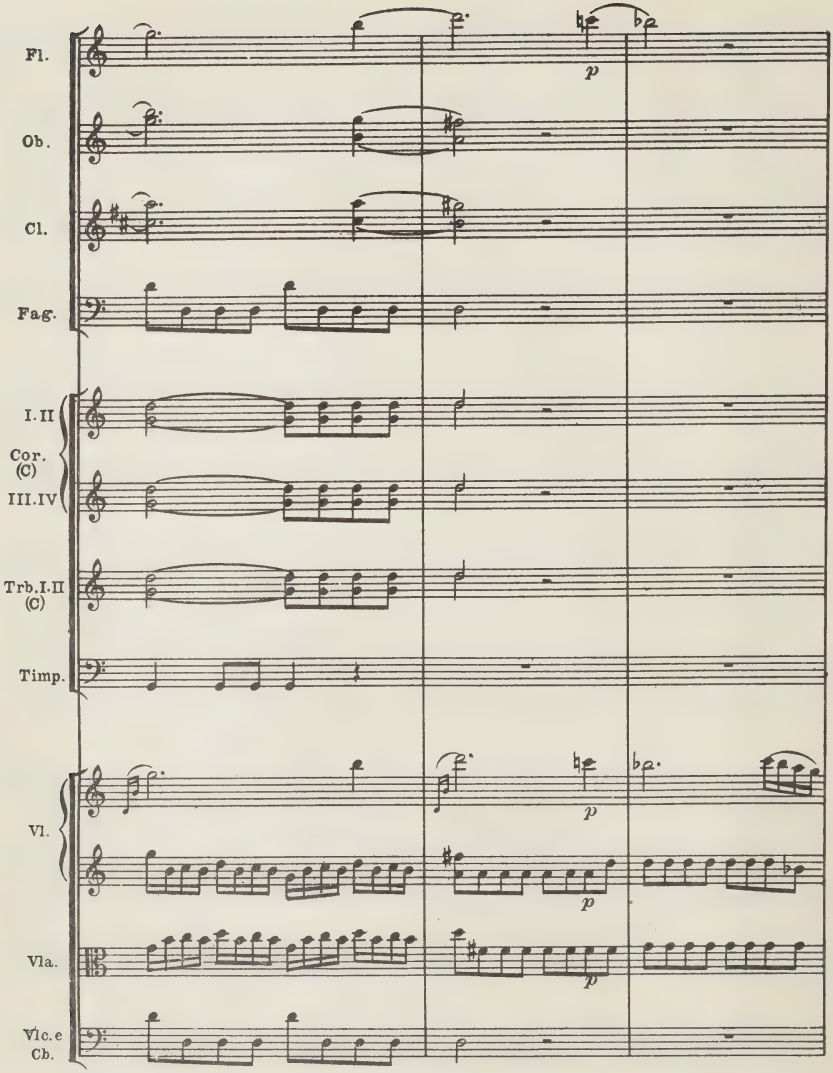
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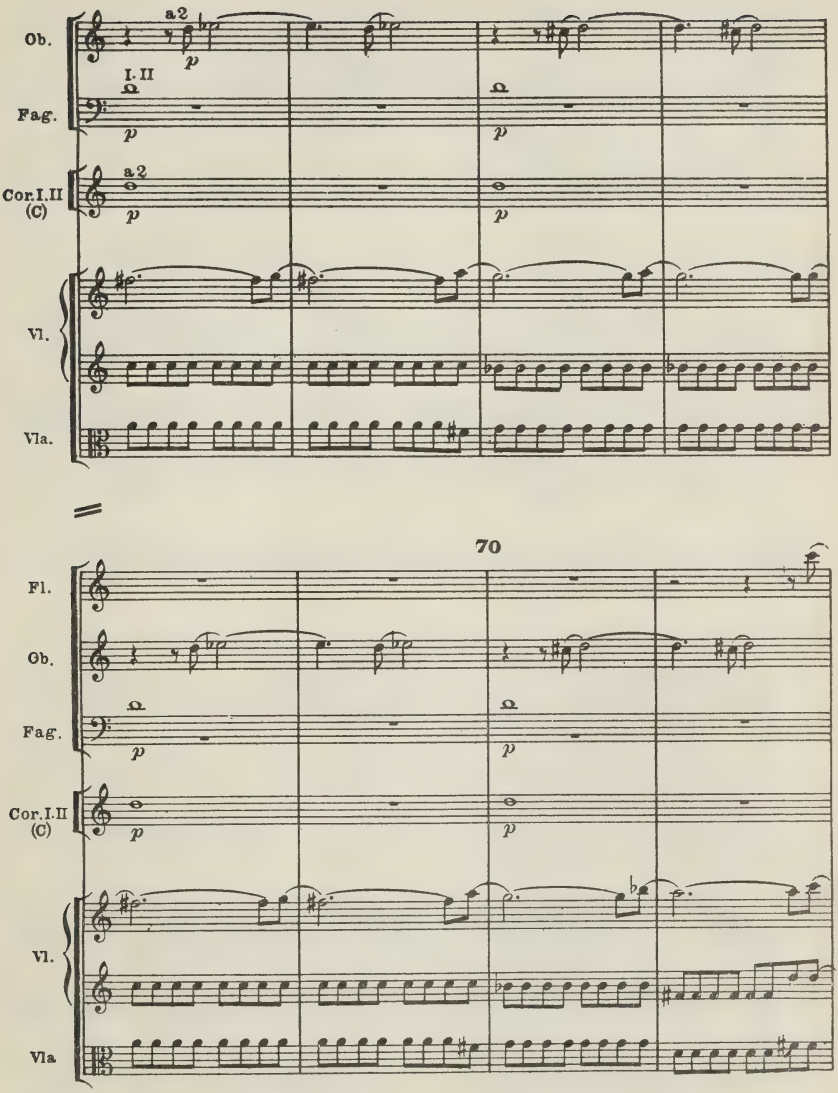
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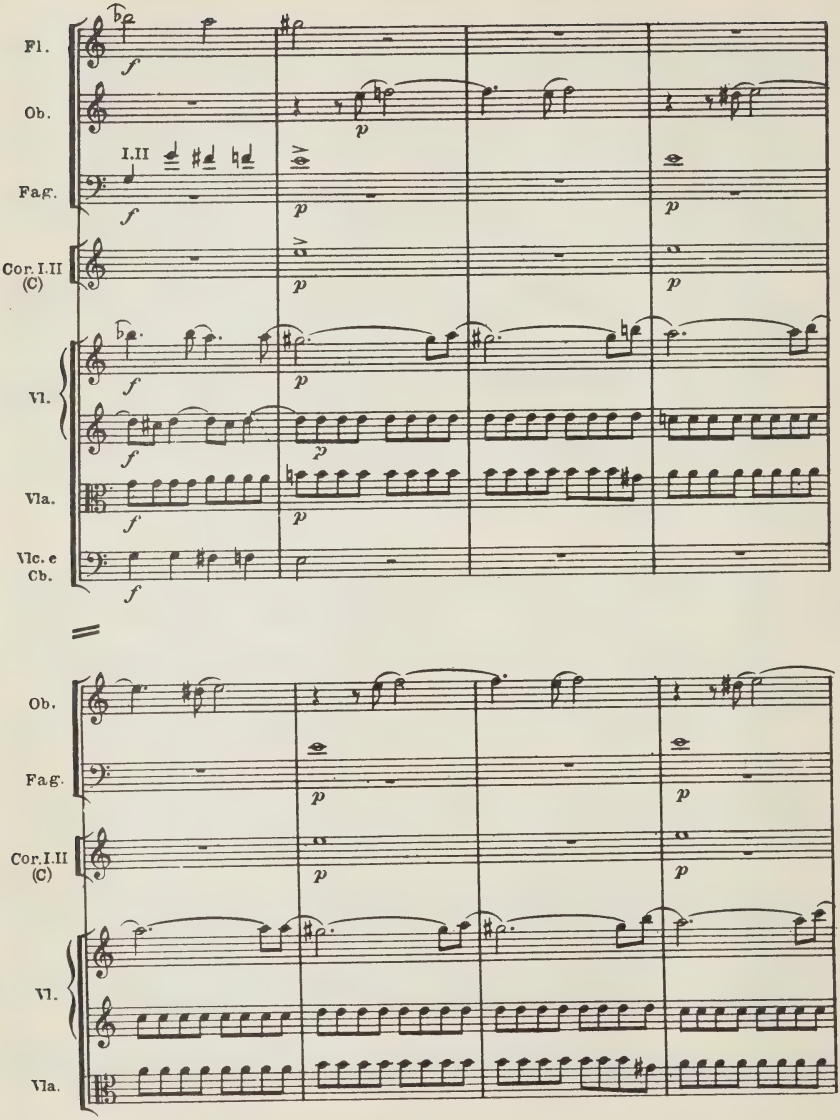
Vla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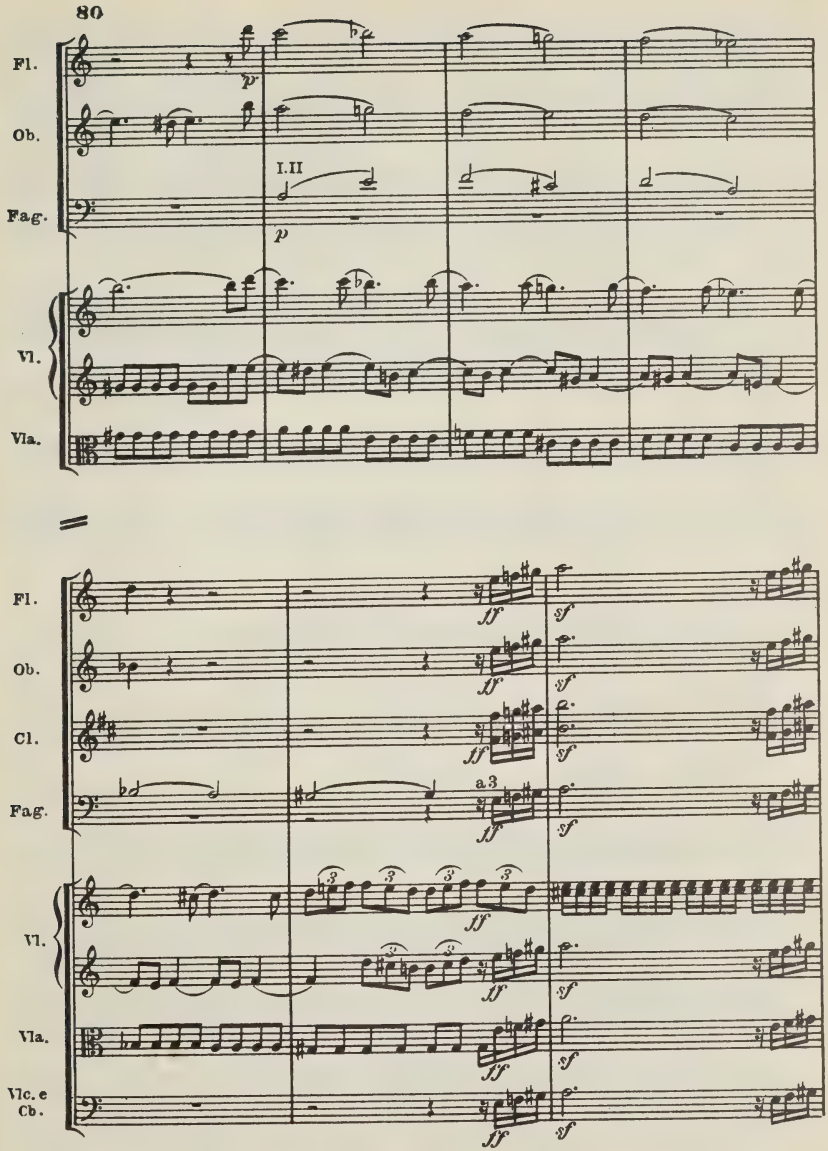
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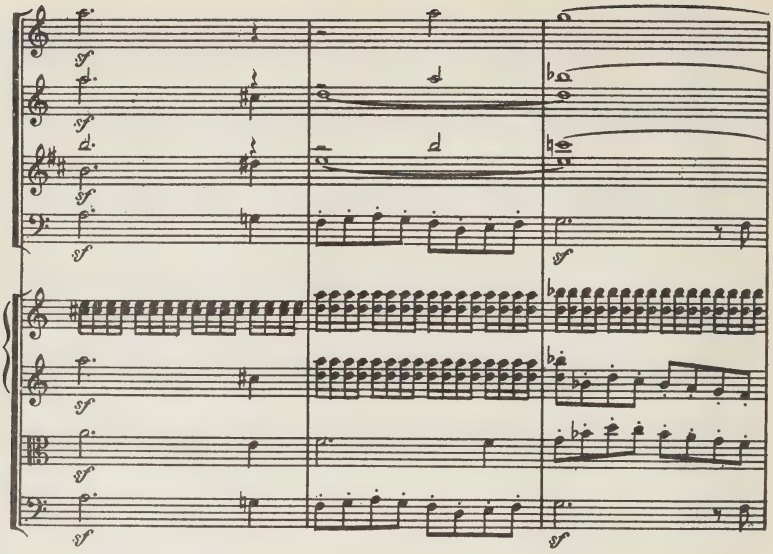

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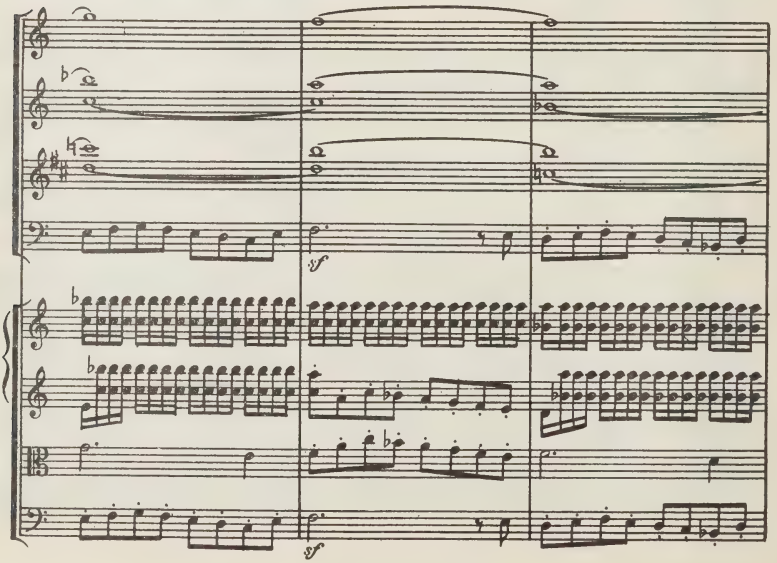

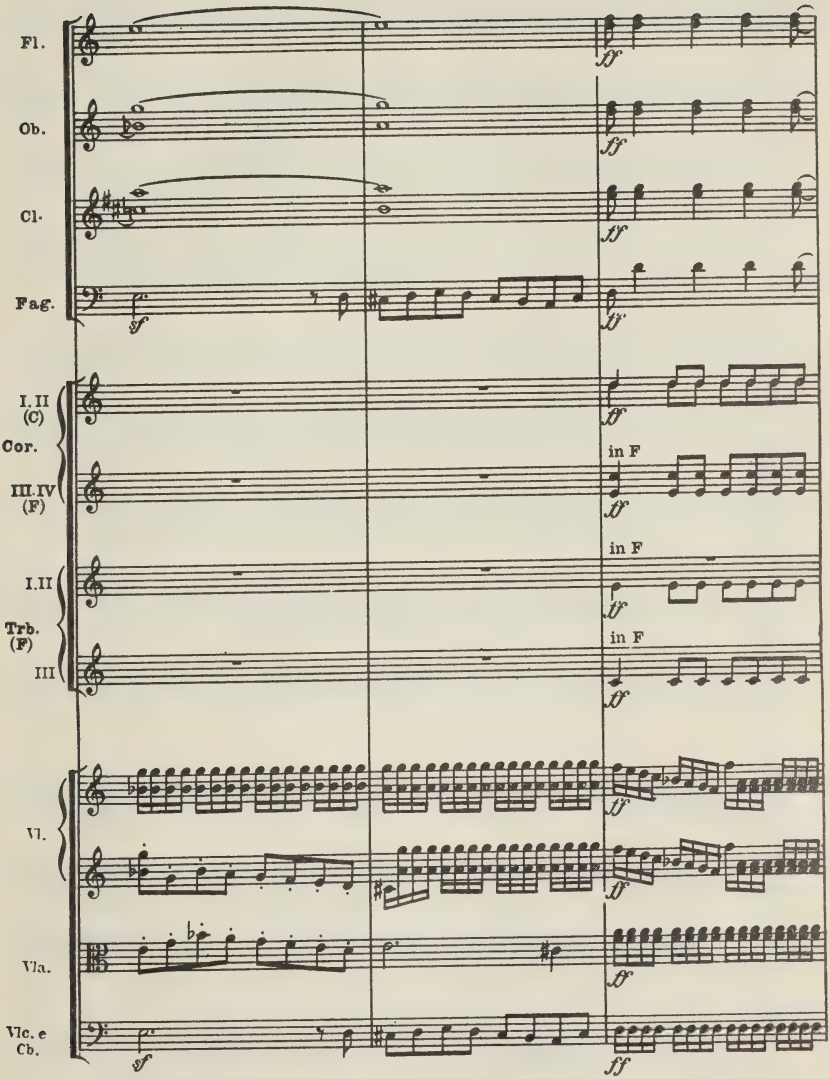
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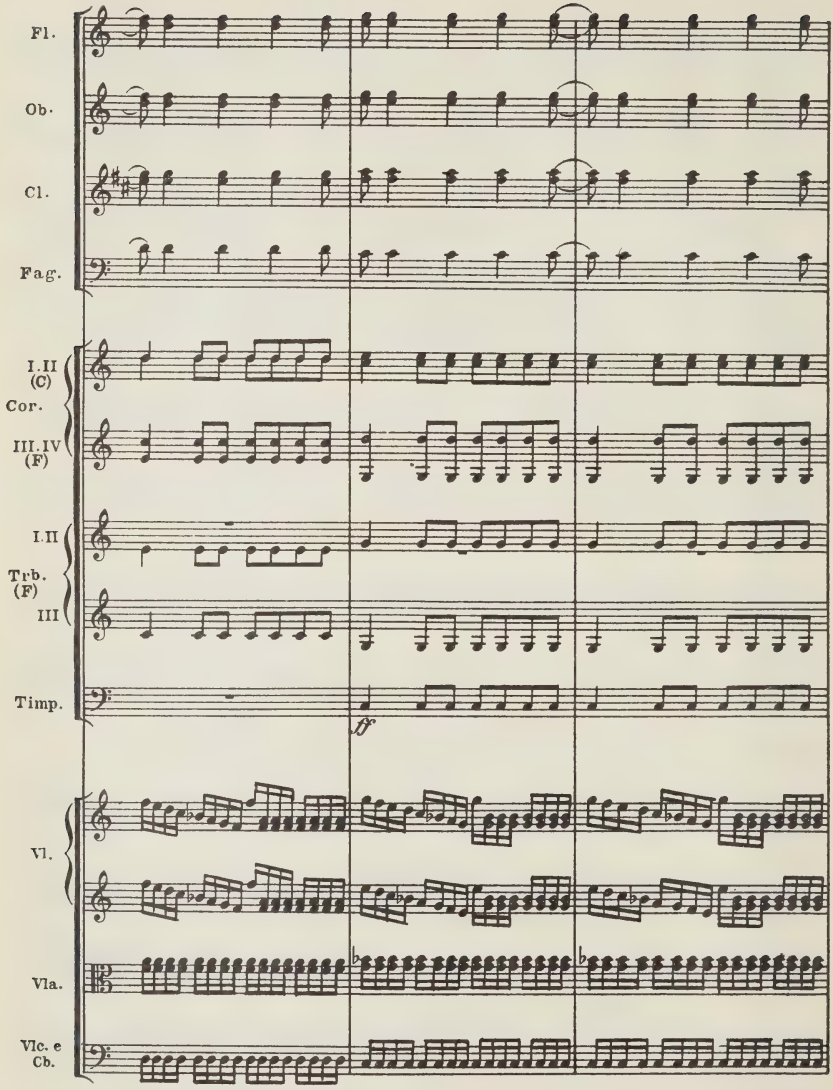
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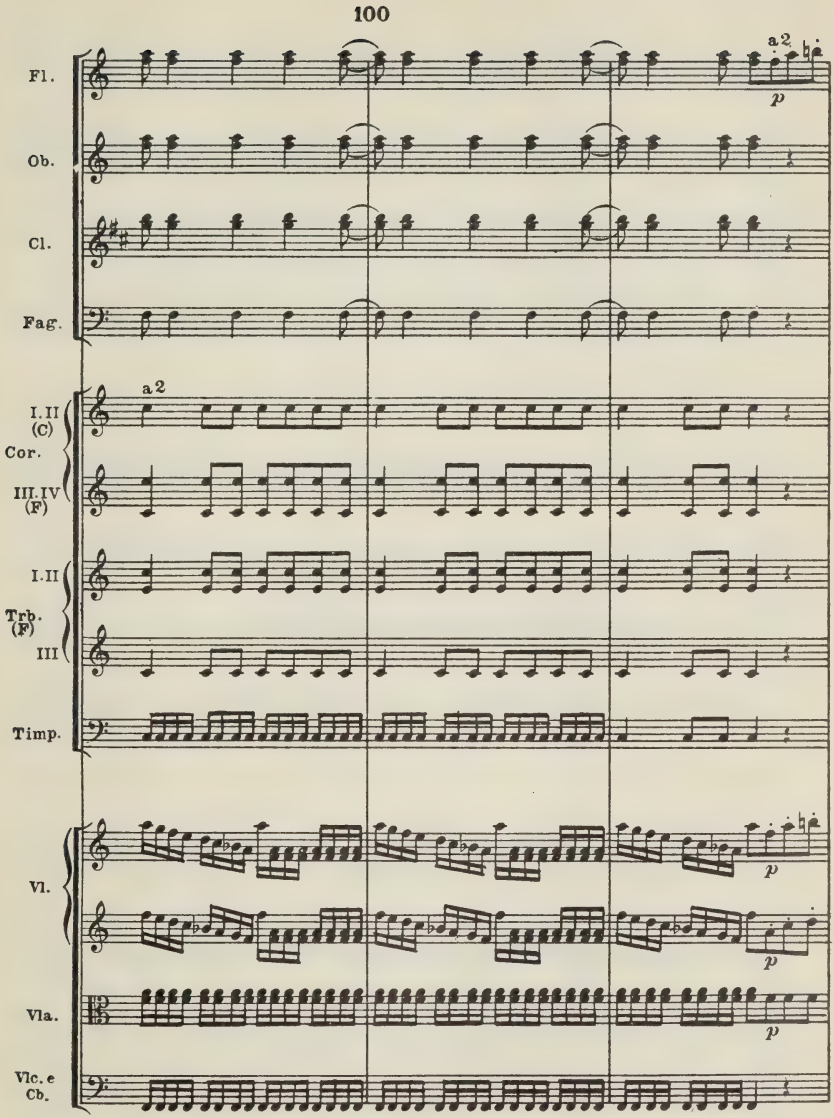
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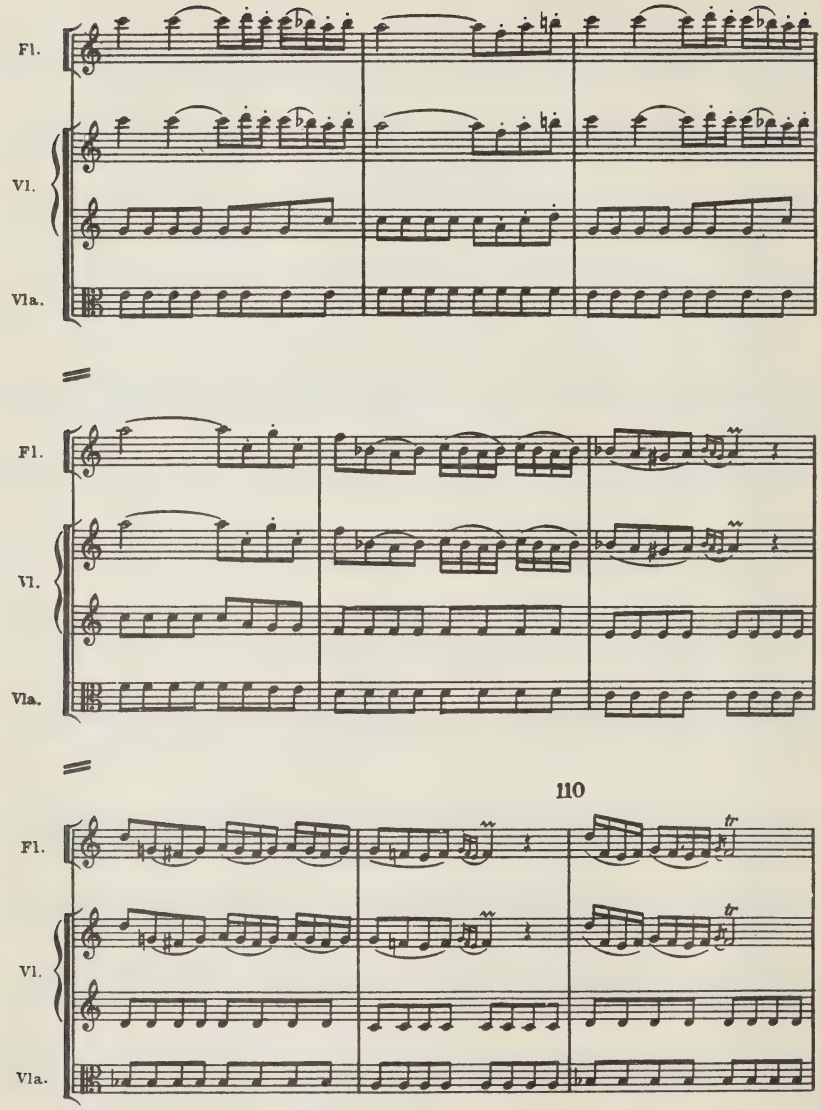
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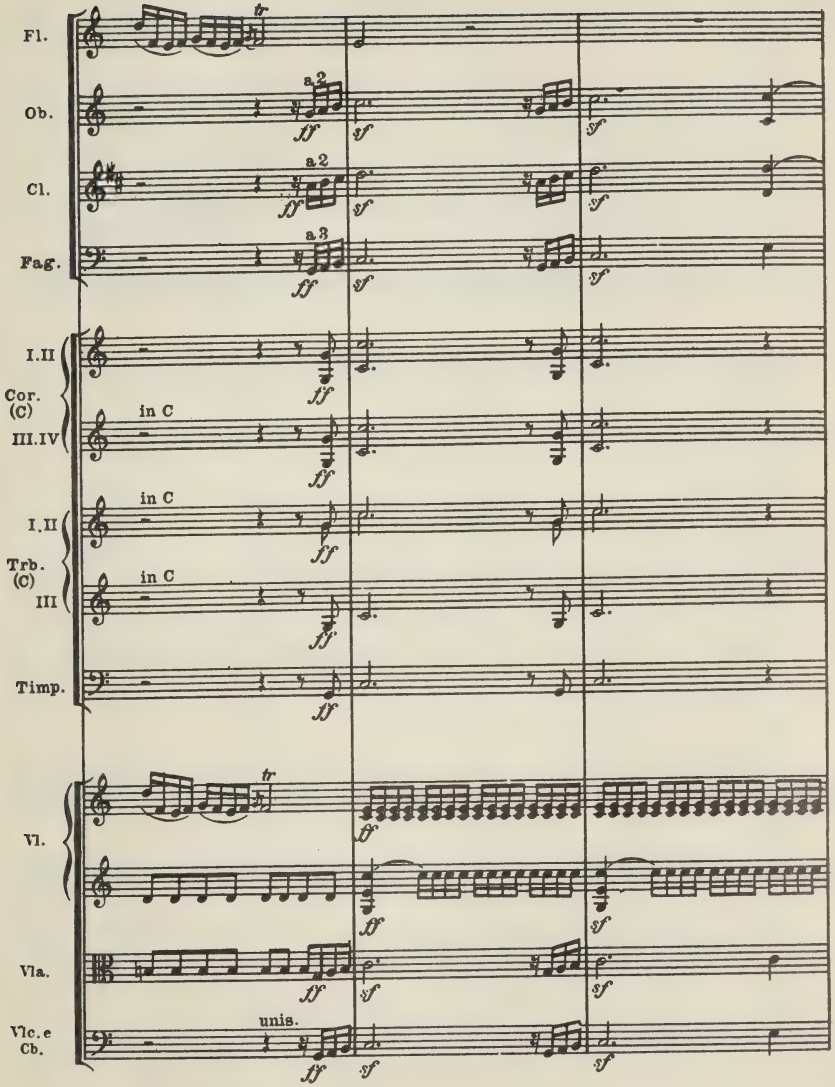
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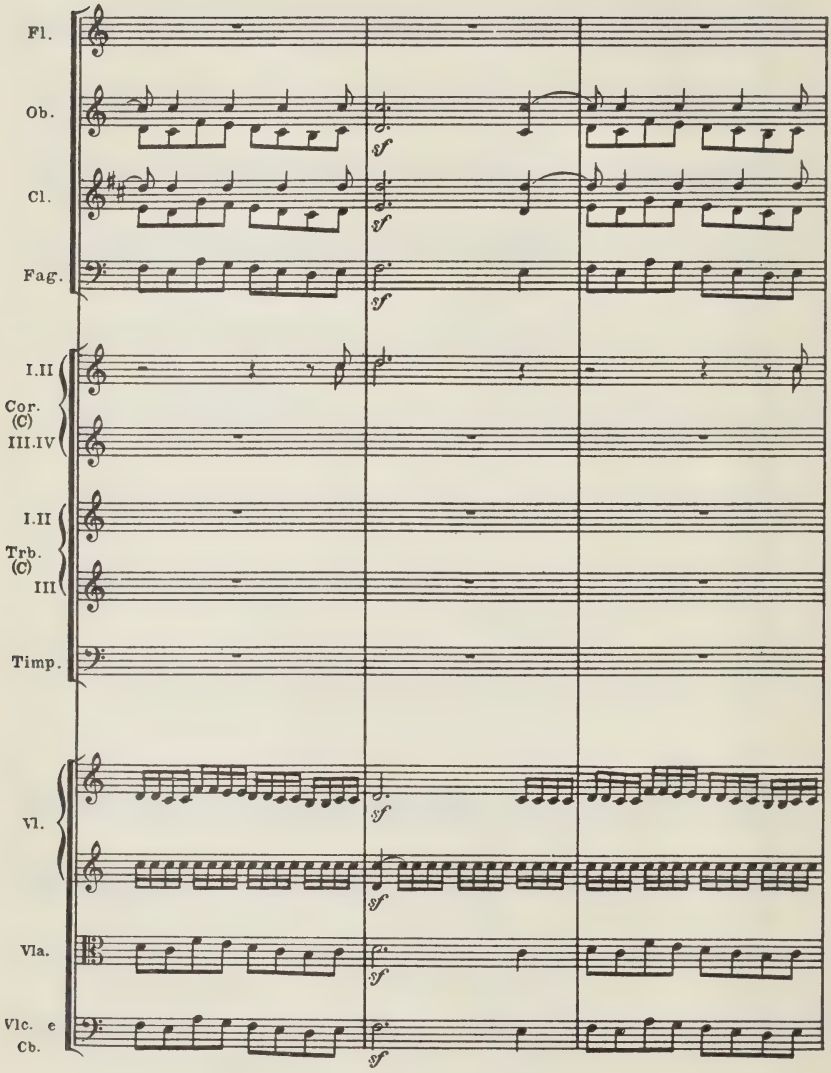
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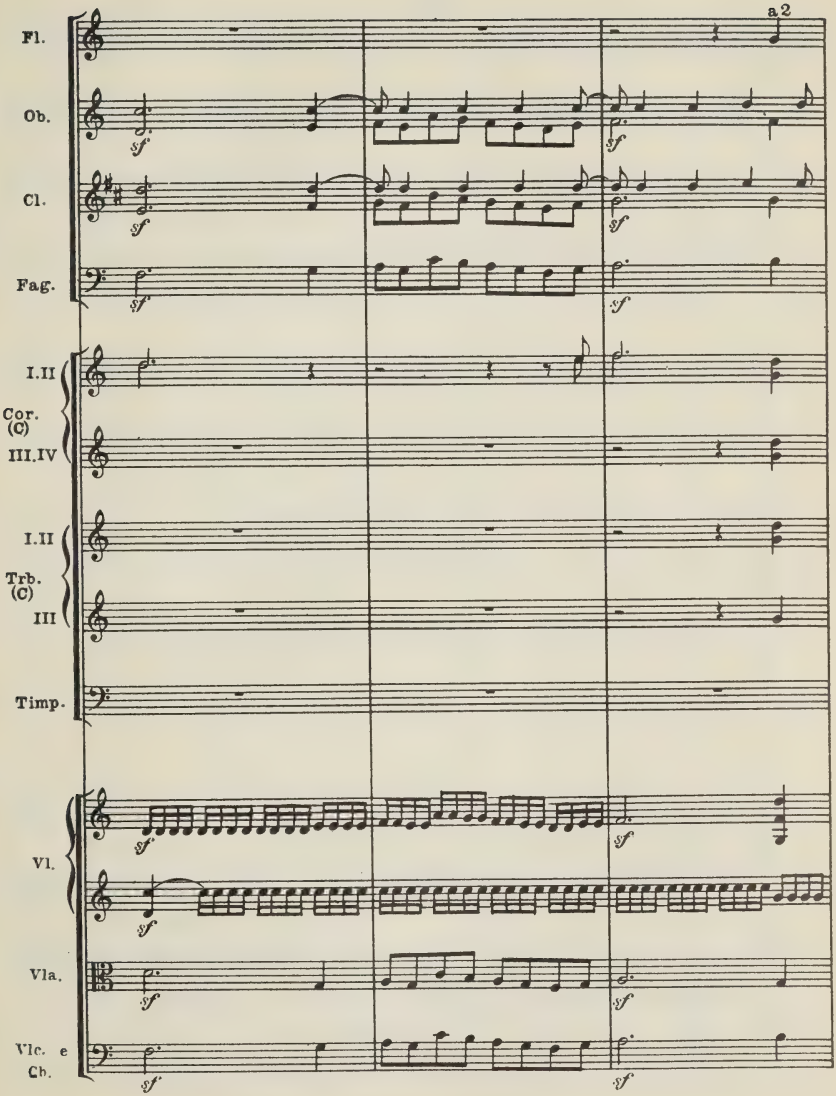
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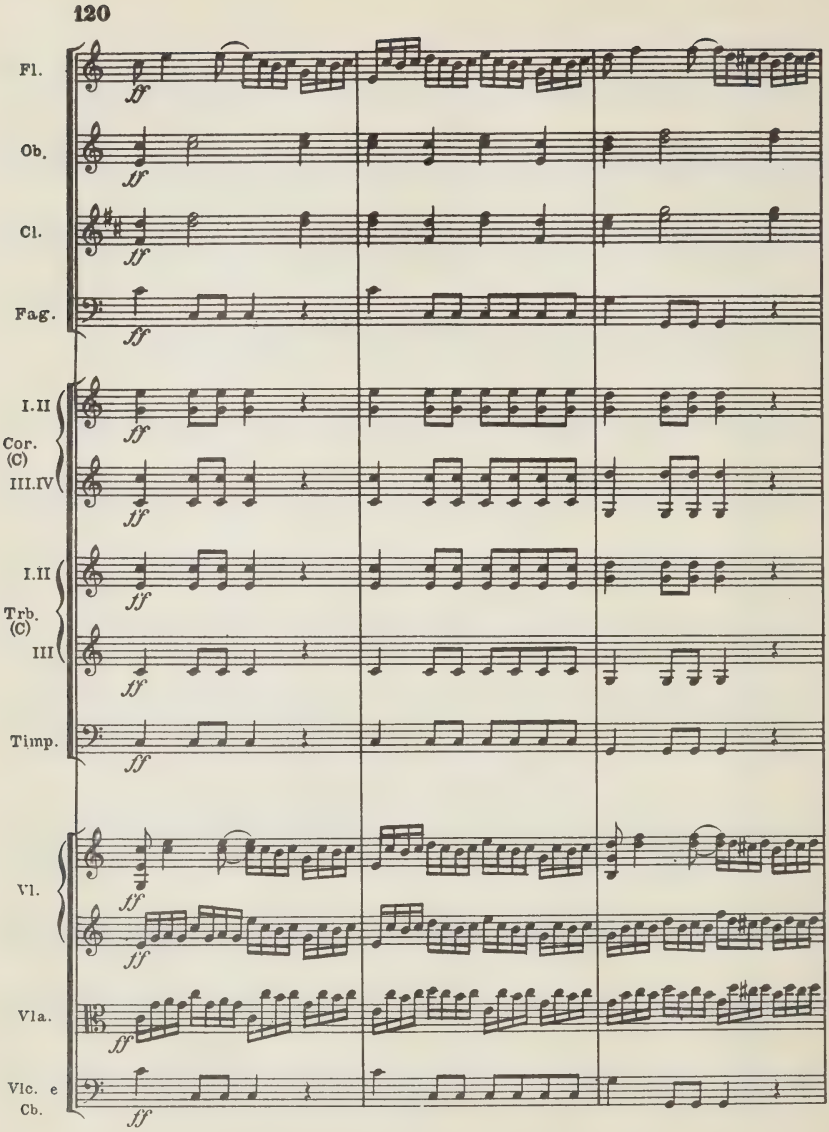
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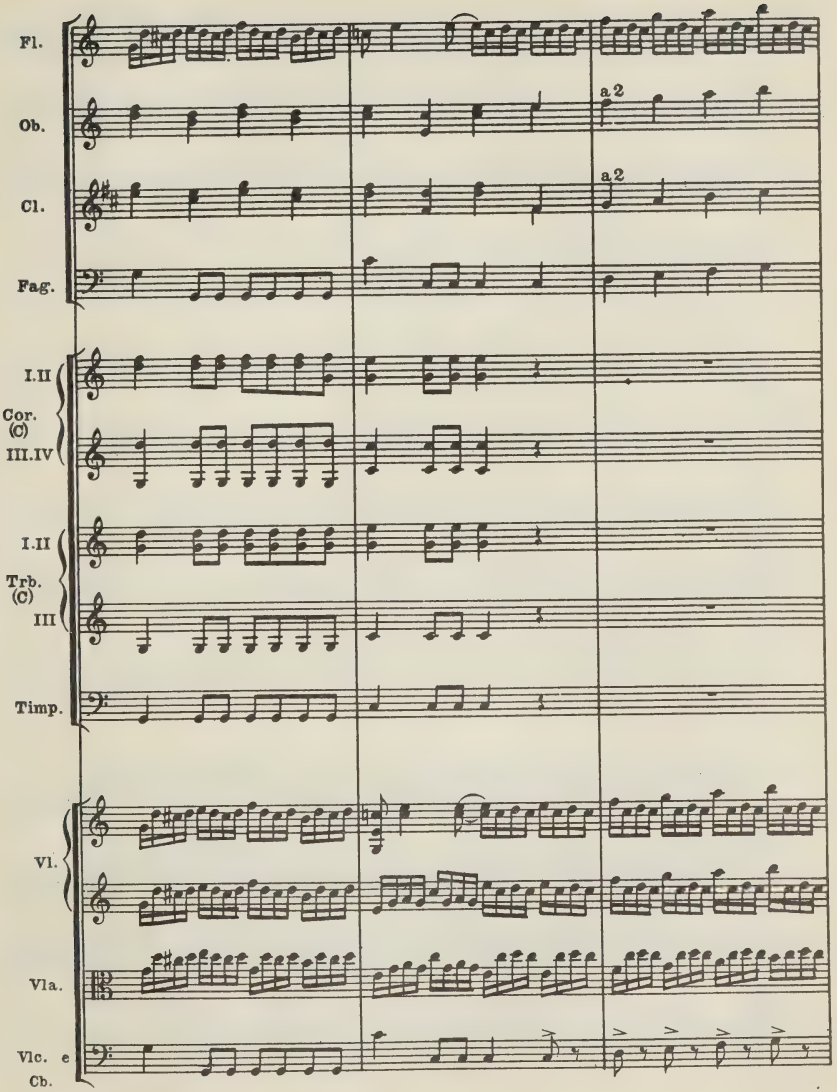
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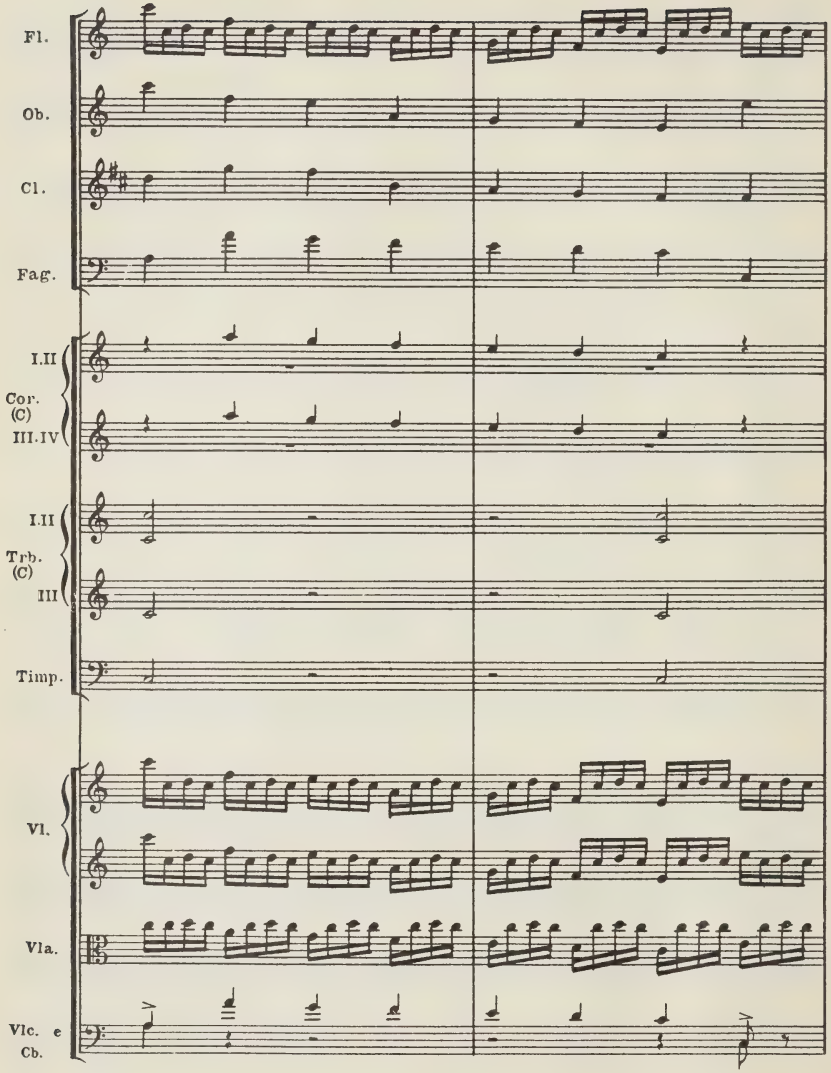
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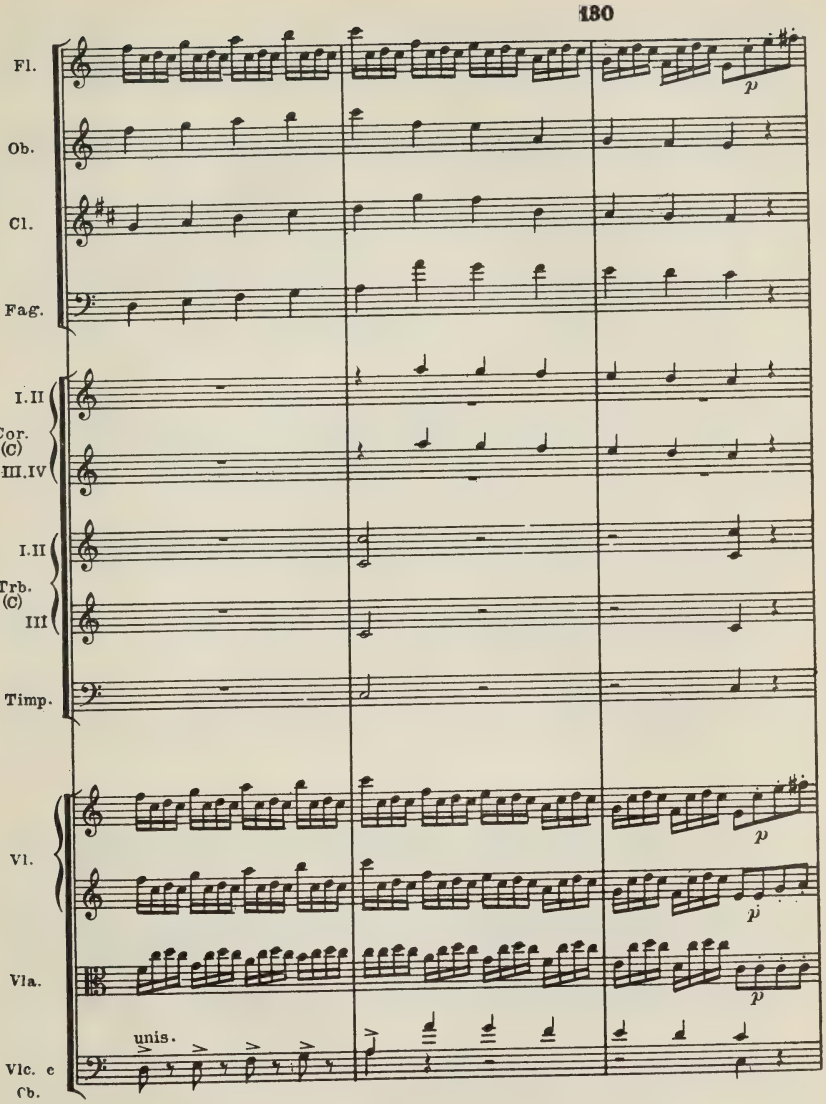
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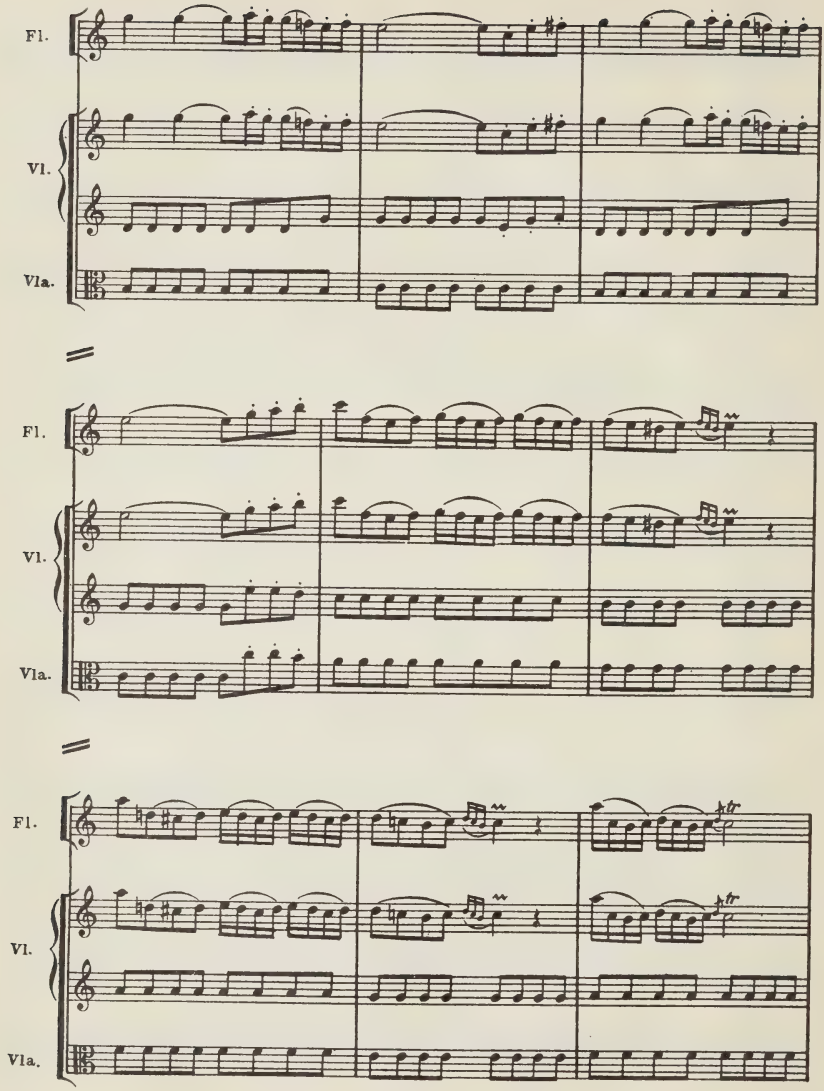
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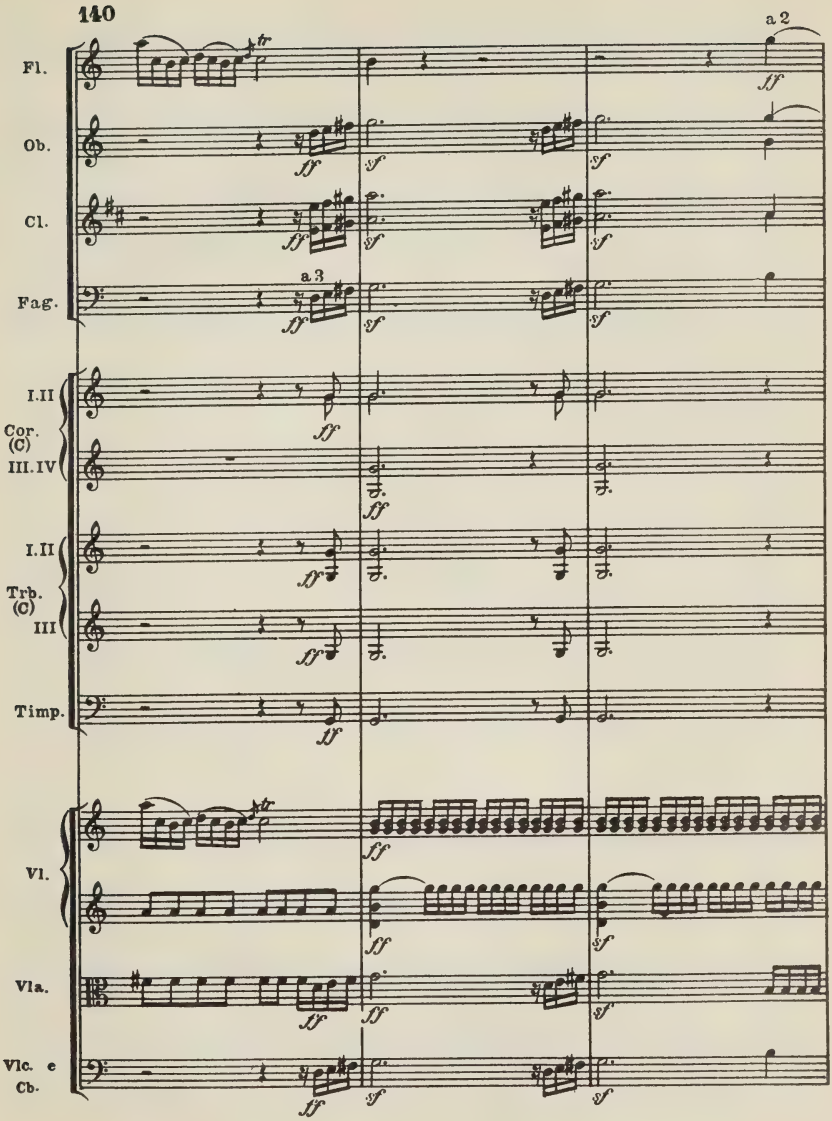
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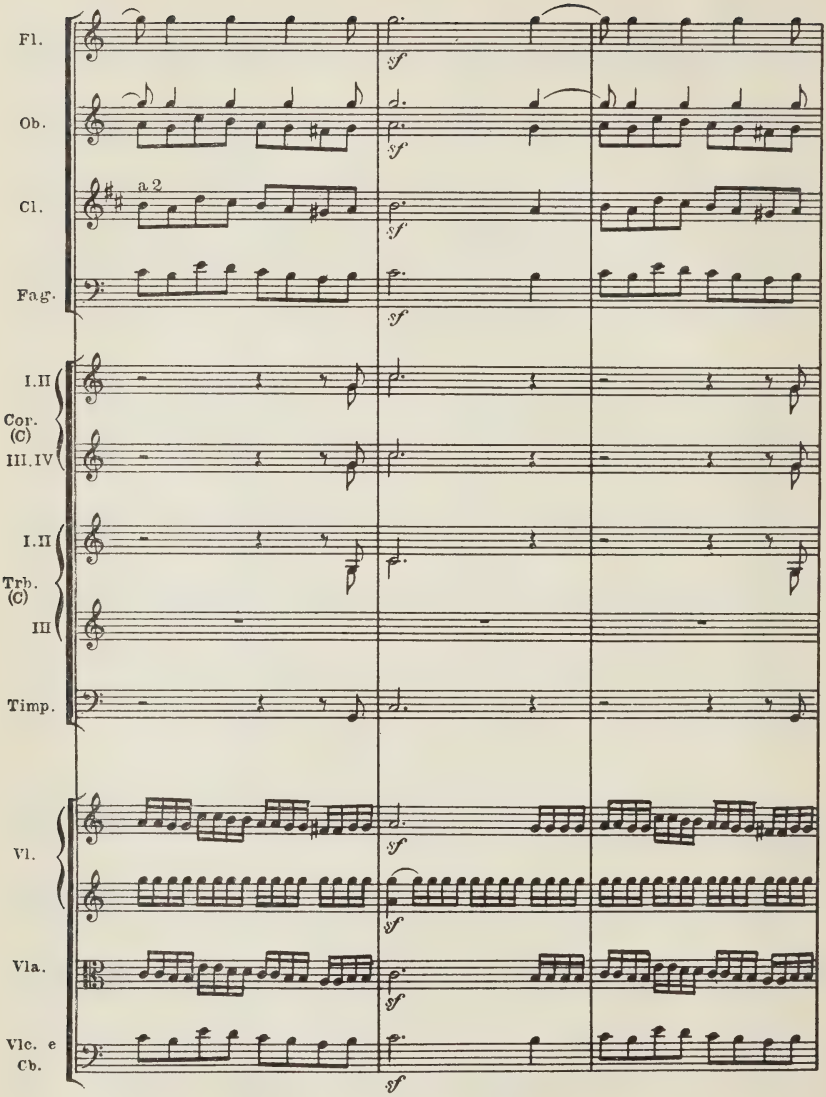
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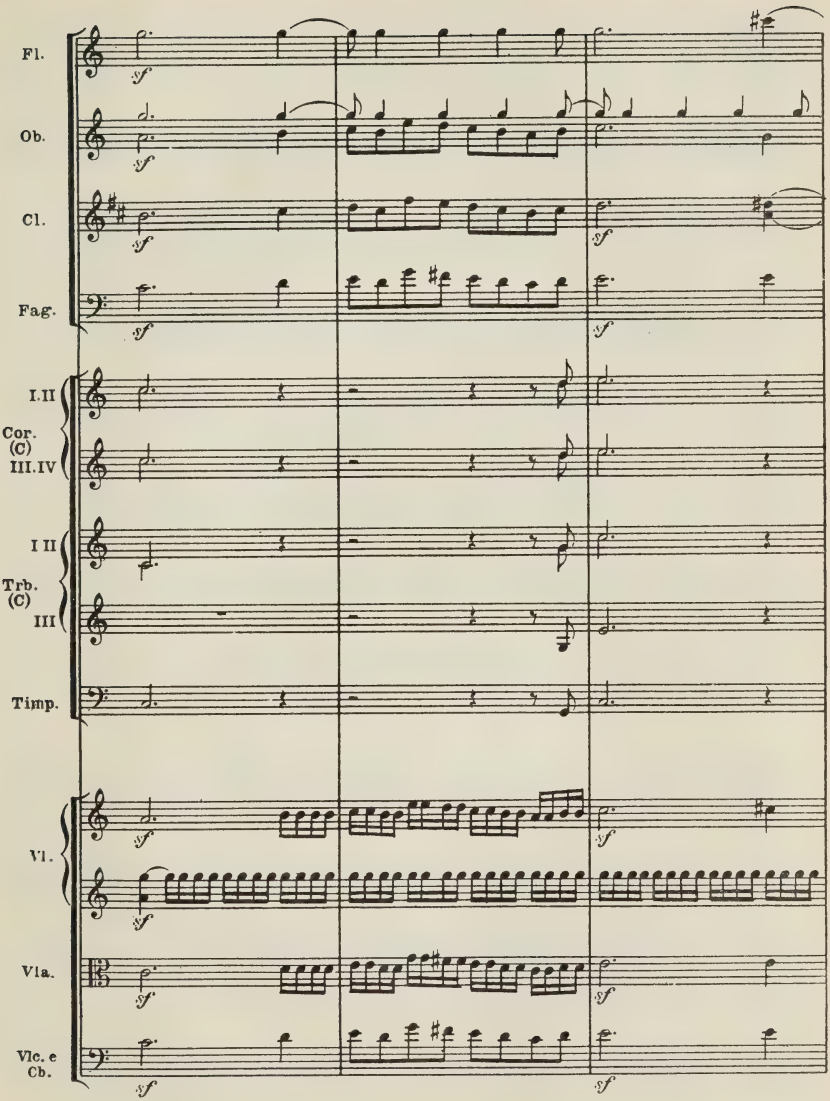
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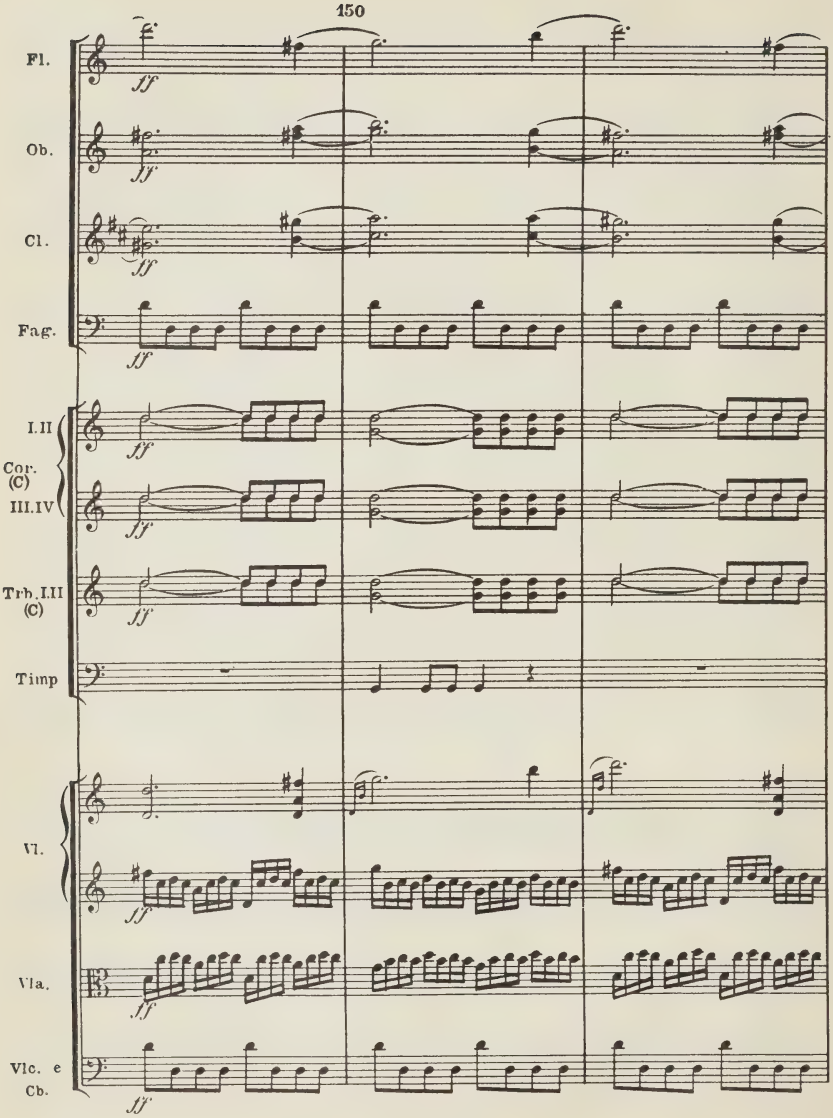
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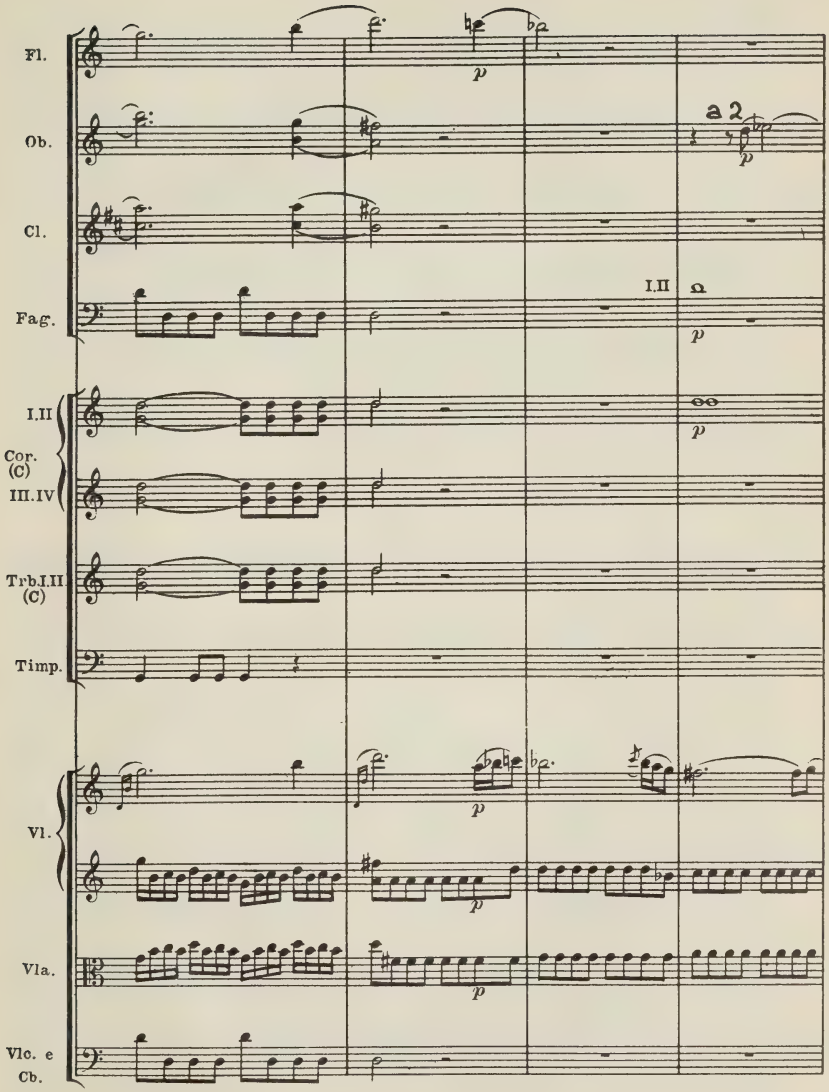
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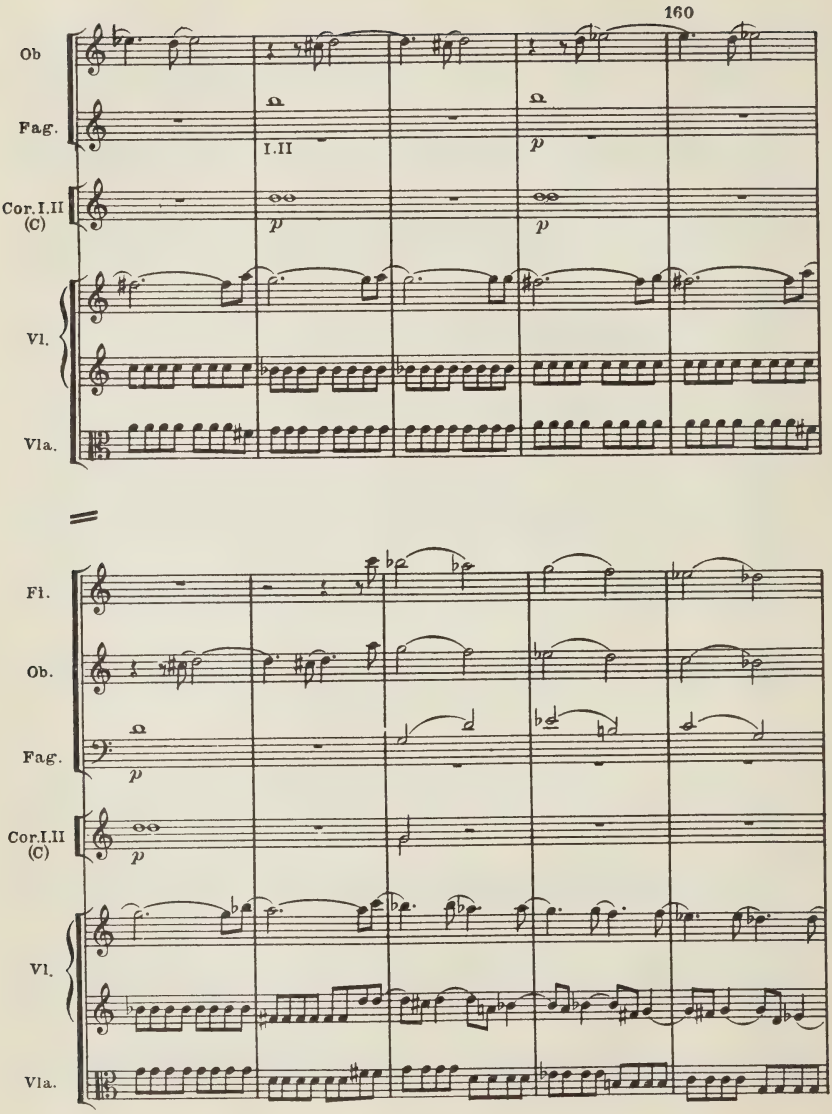
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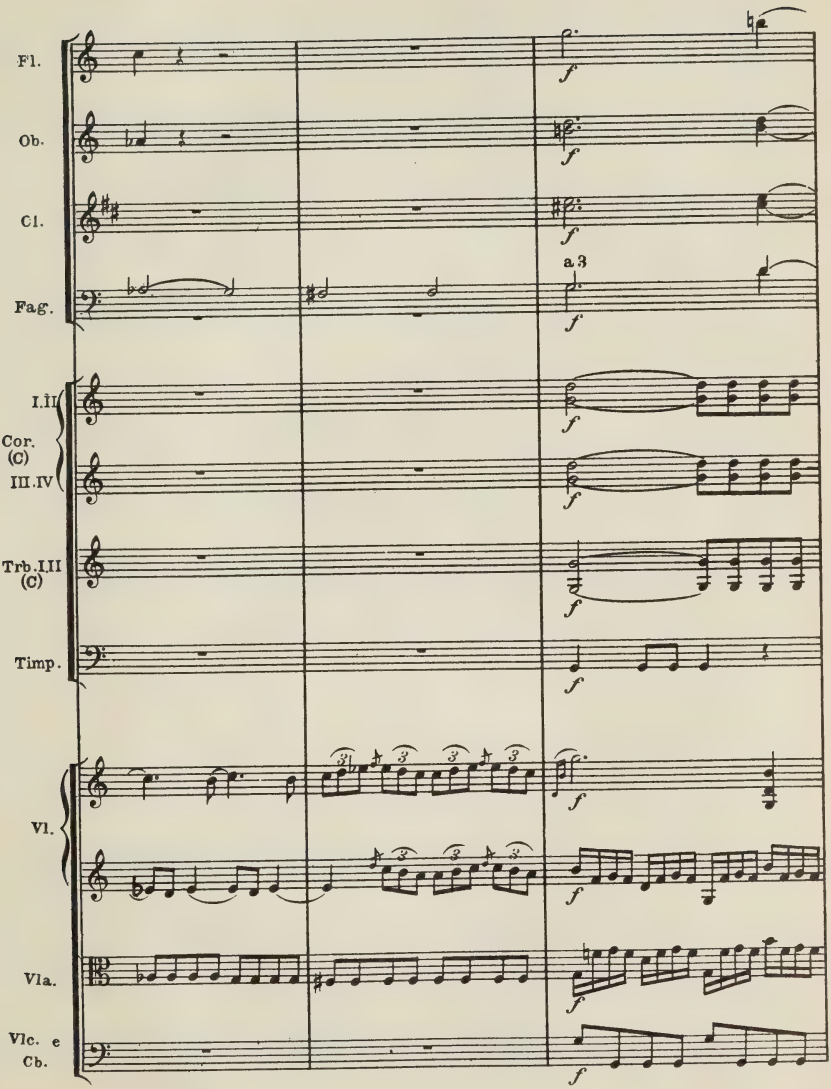
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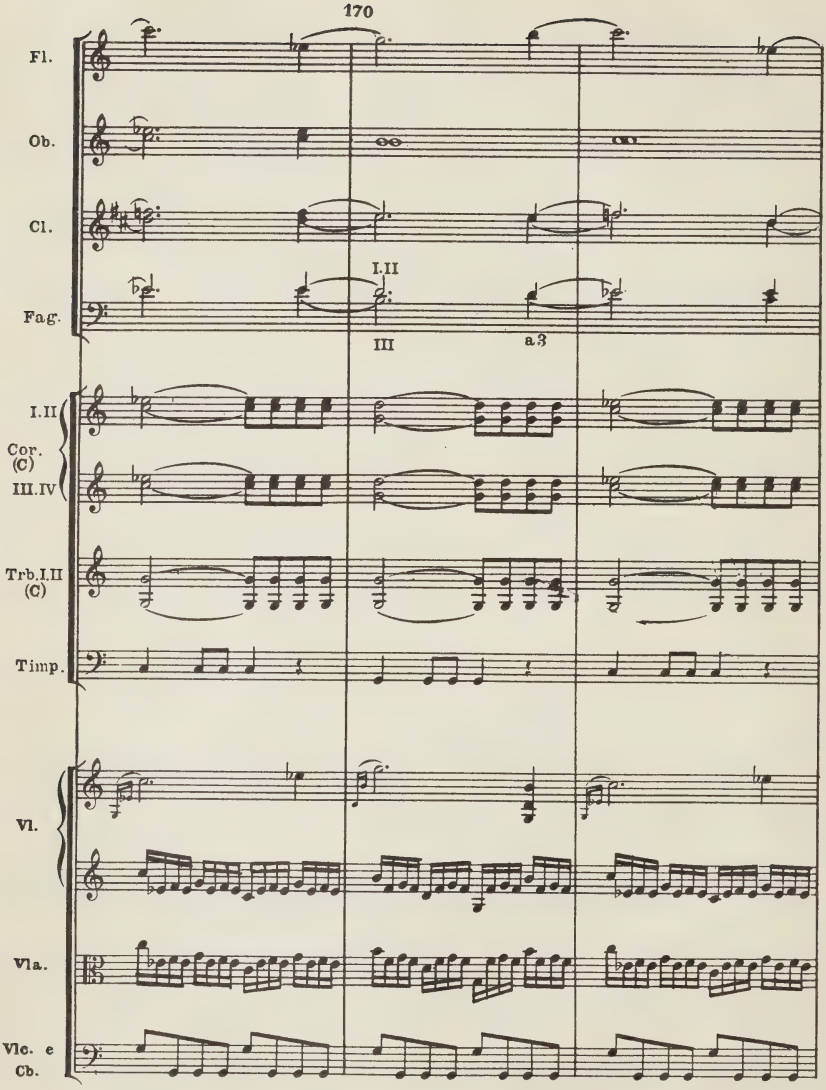
170
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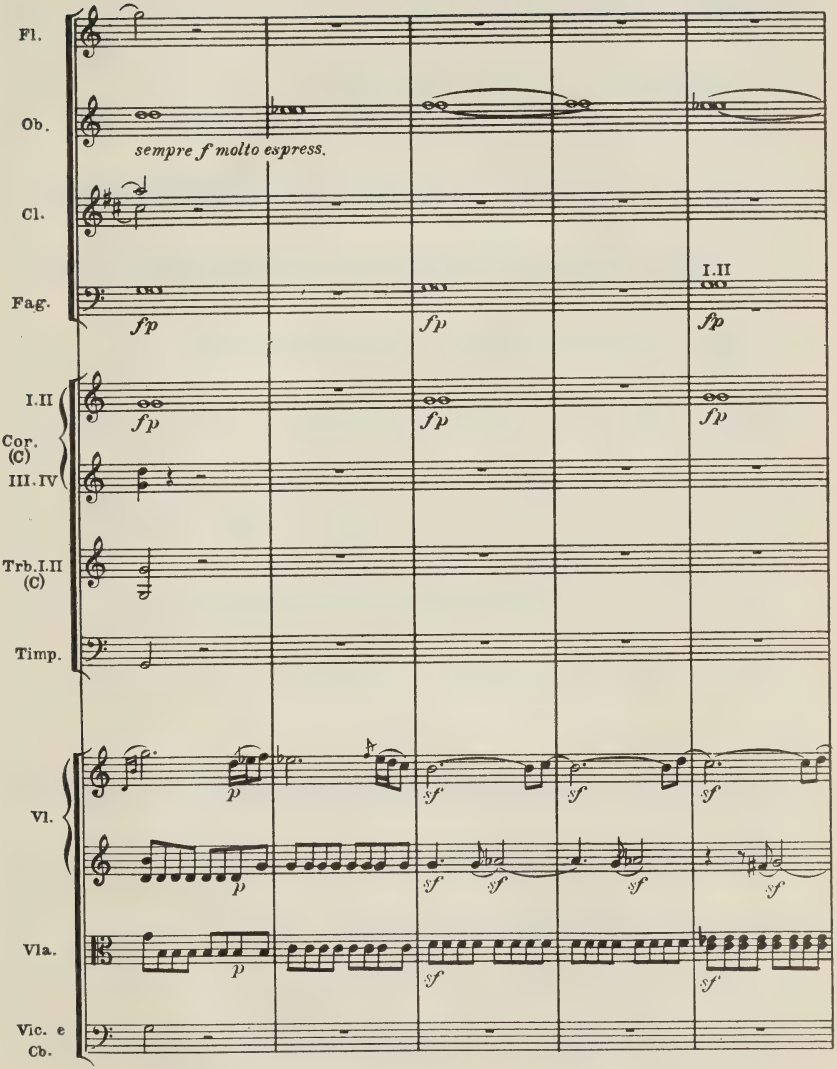
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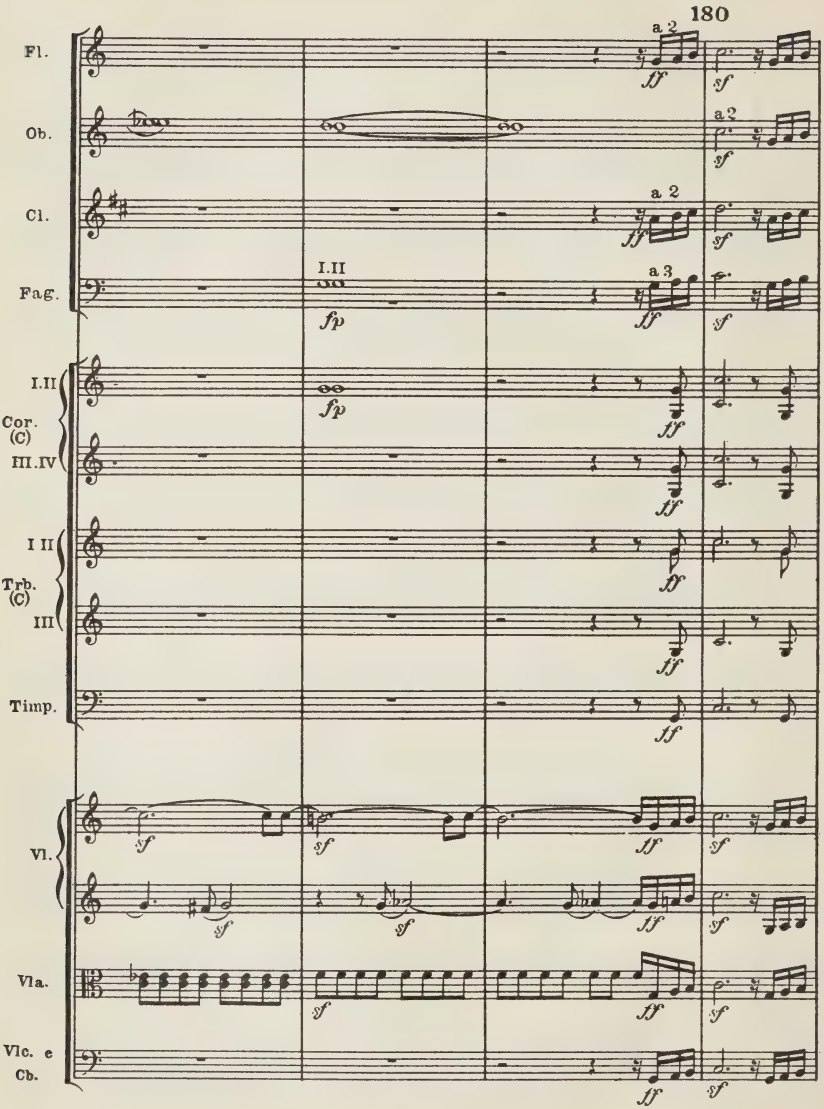
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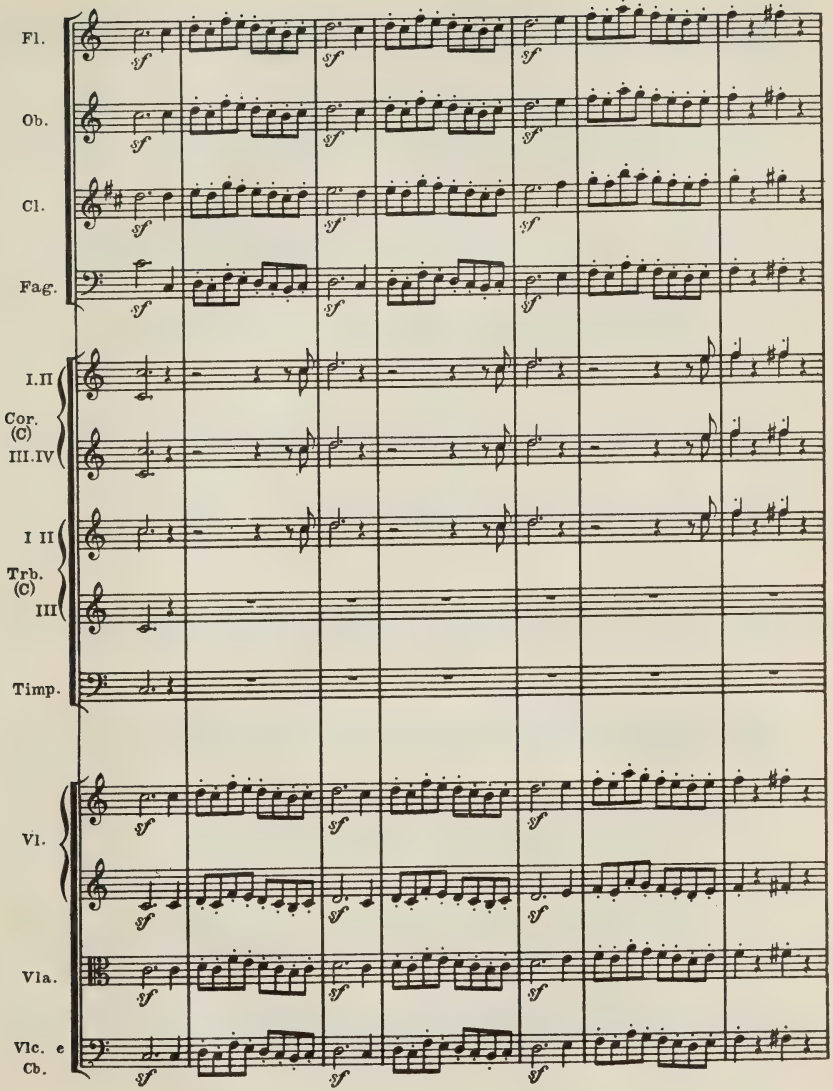
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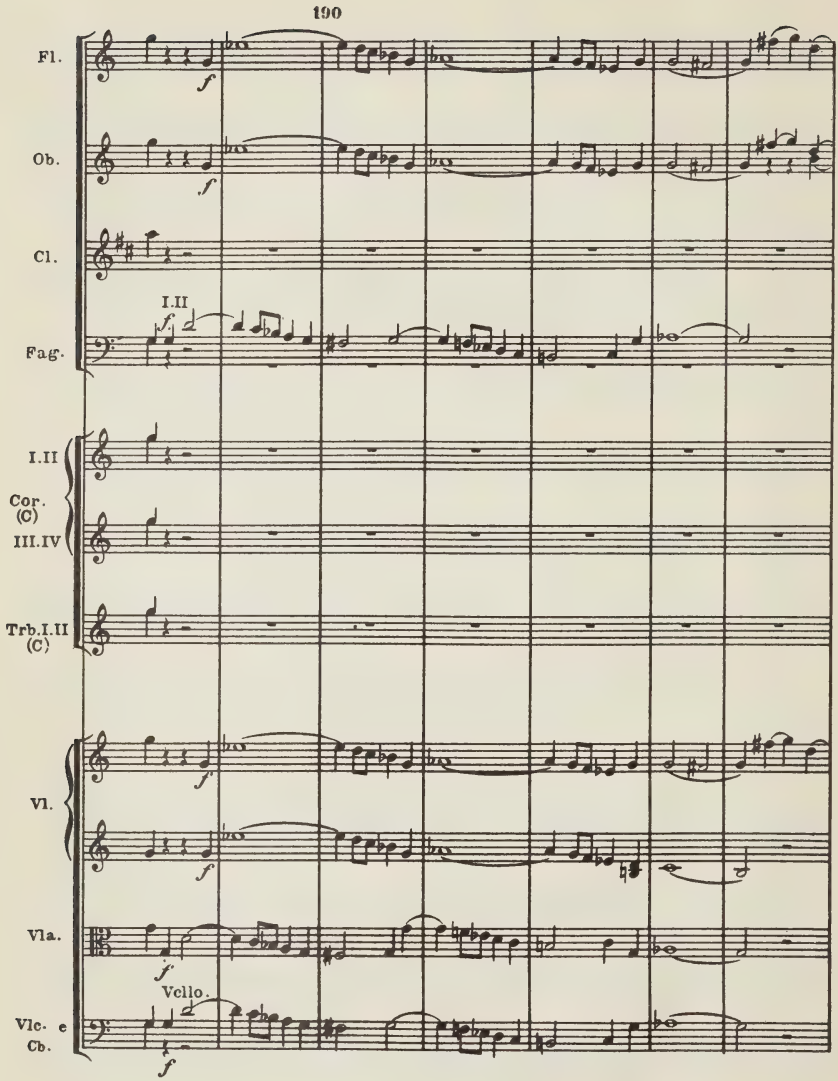
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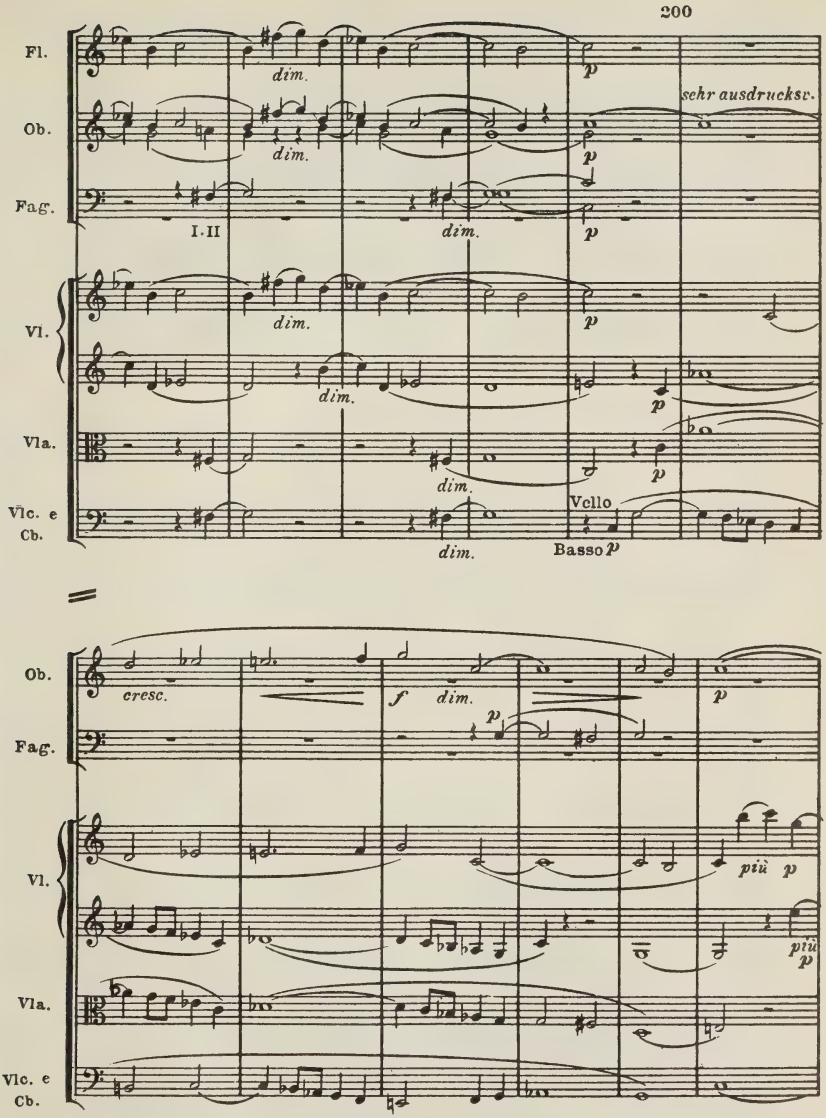
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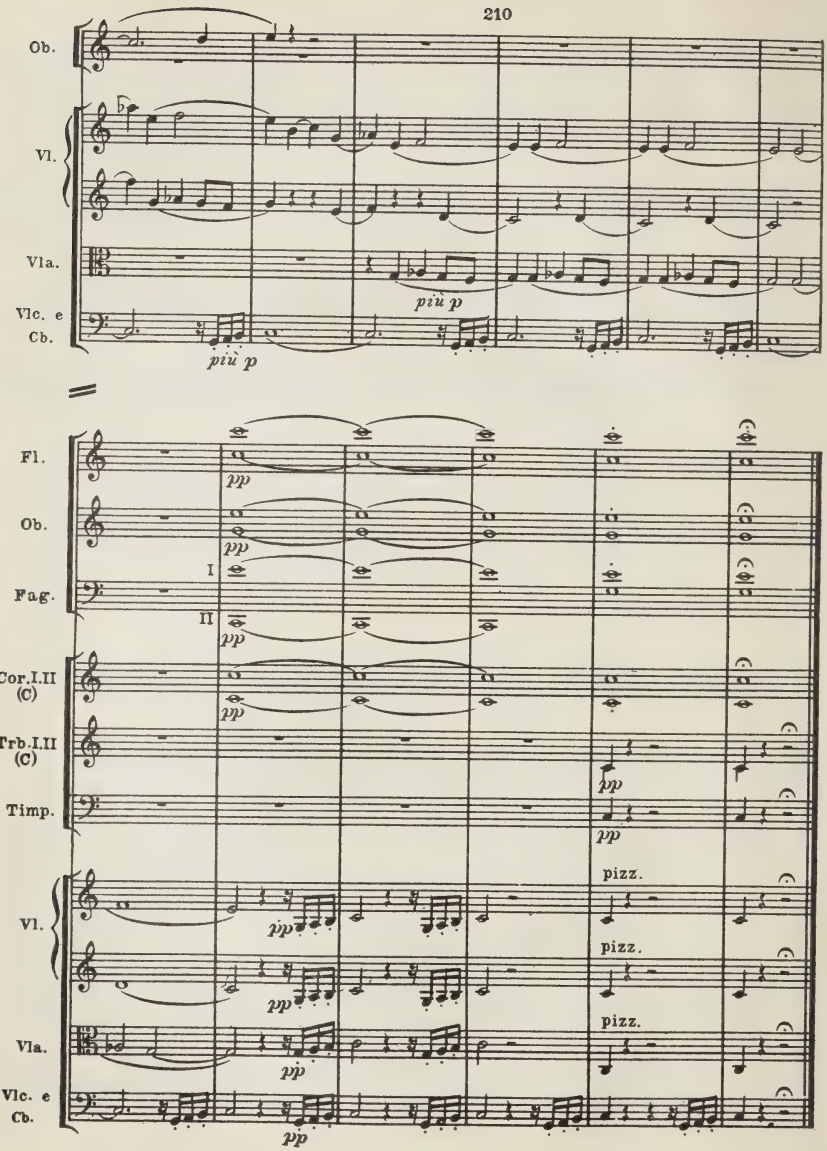
210
Ob.
Vl.
Vla.
Vlc. e Cb.
più p
più p
Fl.
Ob.
Fag.
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Cor.I.II (C)
Trb.I.II (C)
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Vl.
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Gluck, Christoph Willibald (Ritter) von
[Iphigénie en Aulide. Overture; arr.]
Overture

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